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CULTURE, COGNITION, AND CONTEXT: SITUATED LITERACY PRACTICES OF
L1 AND L2 WRITING PROGRAMS

BY

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DISSERTATION

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Abstract

Drawing on the sociocultural approaches of activity theory (e.g., Vygotsky, Engestrom) and practice theory (e.g., Bourdieu, Lave) that emphasize the importance of understanding literate activity in relation to situated sociocultural contexts in which literacy events occur, my dissertation investigates how situated disciplinary perspectives shape the literacy practices of an L1 and an L2 writing program at one university. The dissertation reports a longitudinal ethnographic study drawing on my participant observation as a student, writing instructor, and researcher in the two programs. Based on the data collected for the past four years (field notes, interviews, institutional and instructional documents, and student writing samples), the study examines how literacy practices are embedded in intellectual histories, inquiry paradigms, and institutional structures and how writing mediates students' acculturation into disciplinary ways of thinking, conducting research, and writing a research paper. By tracing important threads embodied in the institutional and pedagogical practices of the programs, my study also illustrates the ways that differing disciplinary contexts create institutional boundaries between the programs as well as the ways the local boundaries reflect and participate in making a division in writing scholarship and a division of labor between L1 and L2 writing teachers. The study shows ways that the L1 program (in its design and in classroom practices) is particularly shaped by the humanities, cultural studies, and writing studies, while the L2 program is likewise shaped by linguistics, applied linguistics, TESOL, and English for Academic Purposes. In L1 and L2 writing studies, there has been little empirical research that explores the complex dialectic processes that shape the situated literacy practices operating in and between L1 and L2 college writing programs. This research on the literacy practices of two writing programs aims to prompt critical reflection on, and ultimately innovation in, the writing programs at this and other

universities as well as contributing to a meta-disciplinary awareness of the relationship between L1 and L2 writing studies in the US.

To those Bodhisattvas of Compassion

and

To my family

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Chapter One

Introduction and Research Overview

My dissertation is a comparative study that examines the literacy practices of two undergraduate writing programs at the University of Illinois in Urbana-Champaign: the general freshman (L1) writing program mainly aimed at native-English-speaking students and the English as a second language (L2) writing program designed for non-native-English-speaking students. It investigates how the institutional and instructional practices of the programs are shaped by the situated disciplinary perspectives and academic affiliations of the programs—humanities, cultural Studies, and writing studies for the L1 program; and linguistics, applied linguistics, TESOL, and English for Academic Purposes for the L2 program. Tracing the situated pathways of the institutional and instructional practices of the two writing programs, my dissertation explores the notion of *literacy practices* as related to the situated pedagogy, epistemology, ideology, and methodology of a literacy program. It illustrates how literacy practices are embedded in their intellectual histories, inquiry paradigms, social contexts, and institutional structures and how a writing class mediates students' acculturation into each discipline's ways of thinking, conducting research, and writing a research paper. By tracing important threads embodied in the institutional and pedagogical practices of the programs, my study also demonstrates the ways that differing social contexts create the institutional boundaries between the programs as well as the ways that local boundaries reflect and participate in making a division in writing scholarship and a division of labor between L1 and L2 writing teachers.

In the preface of her book, *Ways with Words*, Shirley Brice Heath (1983) cites the Biblical scripture "For we dare not to class ourselves or compare ourselves with those who commend themselves. But they, measuring themselves by themselves, and comparing

themselves among themselves, are not wise” (II Corinthians 10:12). This study is not an attempt to simply compare and contrast the literacy practices of the two writing programs: it is not my intention to dichotomize the two programs. I am not writing a history of TESOL or a history of writing studies in contrast to each other. My intention is to trace important threads embodied in the institutional and institutional practices of the programs and thereby to show how the disciplinary contexts—the social structures—of the programs shape the macro and micro dimension of their literacy practices, how the participants interpret the objectives of their programs, how their interpretations (re)construct their literacy practices, and how their everyday practices (re)impact the social structures of their programs. My research on the literacy practices of the programs analyzes and explains the deep social interactions and dialectic processes of the literacy practices across the various domains of their literacy socialization in relation to the whole situated collective systems of which they are a part. The study illuminates the literacy socialization of the administrators, instructors, and students in the programs in their disciplinary fields and in their departments.

Rationale for the Research and Research Questions

The ways in which the L1 and L2 writing programs are operating at UIUC is a clear example of the division of labor model, which Paul Matsuda delineates in his 1998 article titled “Situating ESL Writing in a Cross-Disciplinary Context”. The institutional boundary that separates composition issues into first language (L1) and second language and the division of labor between L1 and L2 writing teachers make it difficult to create a cross-cultural learning environment that includes both L1 students and L2 students in writing courses, where students from different backgrounds can learn from each other and become part of a shared learning process (Matsuda, 1998, 1999). My research poses a question about to what extent the division

of labor between L1 and L2 writing teachers and the institutional boundaries between the program serve the needs of the administrators and instructors who are informed by differing disciplinary backgrounds and the pragmatic needs of their own programs as well as the actual needs of students. This is an important question because when writing is conceived as situated activity and situated practice—rather than a cognitive/mental activity—the ideological, epistemological, and methodological orientations of a writing program have a great influence on students' learning and writing processes. The situated contexts of the writing program tell us something very important about the students' learning processes, because programs are not only written discursive practices but also they are living, acting bodies.

Over the last four decades, the demographics in US institutions of higher education have rapidly changed with an increasing enrollment of ESL students and 1.5 generation students who do not fit the traditional definition of either mainstream students or ESL students (Harklau, Losey, Siegal, 1999; Matsuda, 1998, 1999, 2006). Although the L1 writing program is mainly aimed at L1 students, currently the L2 student population—both international visa students and 1.5 generation students—is continuously present in the L1 writing program. It is also important to remember that the very boundary between ESL (English as a Second Language) and EFL (English as a Foreign Language) is getting less and less clear these days. That is to say, the English language is not completely *foreign* to many international students who are admitted to the university any longer, as they grow up interacting with the language through a variety of media because of the advancement of technology. Most L2 students who are coming to the US to pursue college degrees these days have been exposed to the English language at an early age because of globalization and Internetization. Thus, their writing practices in English are quite

different from the writing practices of the L2 students who came to the US in the 1960s and 1970s.

My study explores how the pedagogical practices of the two programs are socially constructed and reinforced by their situated disciplinary perspectives and academic affiliations with a focus on the following questions:

1. How do the disciplinary contexts of the programs shape the objectives and pedagogical foundations of their freshman writing courses?
2. How do the disciplinary contexts of the programs shape their instructor training?
3. How do the disciplinary contexts of the programs shape instructors' pedagogical practices?
4. How do the disciplinary contexts of the programs shape their students' writing practices?

These are important questions as they will demonstrate how the situated contexts of the writing programs mediate a student's acculturation into particular ways of thinking, particular ways of writing, particular ways of conducting research, and particular ways of writing a research paper.

In both L1 and L2 Writing Studies, there has been little empirical research that explores the complex dialectic processes that shape the situated literacy practices operating in and between L1 and L2 college writing programs. My research on the literacy practices of the writing programs aims to prompt critical reflection on, and ultimately innovation in, the writing programs at this university and at other universities in the US, as well as contributing to developing a meta-disciplinary awareness of the relationship between L1 and L2 writing studies in the US.

Emerging Research Through Evolving Practice: My Role as a Researcher

This writing program analysis project emerged out of my *participation* in diverse literacy practices as a student, writing instructor, and writing consultant during my graduate study at the

University of Illinois. I have an interdisciplinary background in TESOL, Writing Studies, and Education, and I have had extensive experience as a writing instructor for both L1 and L2 students in various literacy programs. I taught L2 writing courses in the L2 program for five semesters and L1 writing courses for two semesters. My experience at the University's Writing Center, working with both L1 and L2 students on multiple genres of writing for the past thirteen semesters, has laid the groundwork for this study. I also had an opportunity to tutor minority students (mostly African American and Hispanic students) who just graduated from high school in basic academic writing skills in the Bridge Transition Program for two summer sessions. The Bridge Transition program is designed to increase the population of minority students on campus. The Transition Program has been an important opportunity for me to understand the K-12 educational structures of the US as well as the literacy practices of L1 students who need instruction in basic writing skills in relation to the writing practices of L2 students.

All these experiences were much more than just the financial support for my graduate study at UIUC: they have led me to become a praxis oriented researcher. Crossing the interdisciplinary spaces in TESOL, Writing Studies, and Education, and teaching and consulting in the diverse literacy programs, I began to think about *the situated nature of the literacy practices*. I have explored the relationships between culture and cognition, text and context, micro and macro, and situation and structure. My training in sociocultural theories and qualitative research methodology, which underscore the concept of situatedness in studying any human activity, has led me to constantly reflect on the connection between theory and practice, the social construction of knowledge, and educational inquiry as part of a social practice.

My informed intuition and hunches have led me to formulate my research questions while participating in the literacy practices as a deeply interested participant observer. The

experience in the various literacy programs during my graduate study has prompted me not only to deepen my understanding of the activity of writing across the various domains of actual literacy practices but also to perceive the activity of writing in relation to the situated social context of a literacy program. I have learned that the acts of writing are never simple skills or rhetorical acts to be mastered or internalized: the activity of writing must be understood in relation to the situated, socio-cultural practices in which the writer is engaged. Thus, I decided to pursue a writing program analysis project for my dissertation to examine the disciplinary cultures of writing programs into which students are entering and their influence on students' actual learning and writing practices.

The design of my inquiry into the literacy practices of the L1 and L2 writing programs can be described as “emergent” (Lincoln & Guba, 1985) since the study emerged during my long-term participation and participant observation in the writing programs. Thus, my research on the situated literacy practices of the writing programs is ethnographic, taking the form of discourse analysis. This ethnographic inquiry into the literacy practices of the writing programs interconnects my original interests in exploring the relationships between culture and cognition, text and context, micro and macro, and situation and structure. Ethnographic methodology allows me to analyze the contextualizing features of the disciplinary contexts of the L1 and L2 writing programs and their symbolic actions and interactions through what Geertz (1973) calls a “thick description” of the cultures of the programs. It allows me to describe, explain, and analyze the deep social interactions and dialectic processes of the literacy practices, to explore my interactions with the participants in a variety of settings, and to conduct macro/micro-analyses of the spoken and written data collected through my participant observation in the programs. My sociocultural theoretical commitments and my research questions are also epistemologically in

harmony with ethnographic research methodology. Accordingly, I approach this research from a social constructionist epistemology, and an interpretivist, naturalistic paradigm. The epistemological and ontological backgrounds of ethnographic research approaches and symbolic interactionism—the methodological framework of this study—are examined in detail in Chapter Three on Ethnographic Methodology.

Research Context

The research has been conducted at the University of Illinois in Urbana-Champaign. The main research sites are the Rhetoric Program in the English Department and the MATESL program in the Linguistics Department, both of which offer the university writing courses. All undergraduate students admitted to the university should fulfill two general educational requirements: Composition I (first-year writing) and Composition II (writing intensive content courses). The English Department offers freshman composition (Rhetoric) courses mainly aimed at native-English-speaking students, and the MATESL program staffs writing courses designed for non-native-English-speaking students. The L1 writing courses, however, are not restricted to native speakers of English. According to the university regulations, if the undergraduate international student's EPT (English Placement Test) score is high enough, the student can take either Rhetoric 105 or Communication 111/112 in the native speaker track in order to complete the Composition I requirement. The ESL program, however, strongly recommends that non-native-English-speaking students take the ESL sequence, because international students typically have not had training in the academic expectation for American writers regardless of their spoken English abilities (which will be further examined in Chapter Six). In order to fulfill their Composition I and II requirements, all undergraduate students should complete a first-year

composition course or sequence and an advanced composition course offered either by their own departments or by other departments across the campus.

The English Department. The English Department was established in 1868. The building is located in the Quad, where most liberal arts departments are located. It is a four-story red brick building, which was built in 1905 making it one of the oldest buildings on campus. The English Department offers undergraduate programs in English, Rhetoric, and Business and Technical Writing, and graduate programs in Writing Studies (both MA and PhD), Literature (both MA and PhD), and Creative Writing (MFA). Although the three graduate specializations represent discrete disciplines, the faculty, students, and staff members in the English Department are constantly interacting with one another. The faculty and students across the programs may participate in the Unit for Criticism and Interpretive Theory seminars, the Research-In-Progress Brownbag Lunch Series seminars, Writing across the Curriculum (WAC) seminars for TAs and faculty, Graduate Student Colloquia Series, TA orientations, job market seminars, mock interview sessions, and so on. The three programs also share seminar rooms, a mailbox room, a computer room, a journal room, and a main photocopy room, where much of the socialization of the faculty, students, and staff members across the three programs takes place.

The Rhetoric Office is located on the second floor near the Center for Writing Studies Administration Office. At the time of this research, the Director, the Acting Associate Director, the Special Projects Coordinator for the Rhetoric Office as well as the Assistant Directors for Freshman Rhetoric and the Academic Writing Program, and the Director of Business and Technical Writing have their own separate offices in the space.

The Center for Writing Studies (CWS), which was established in 1990, has played a vital role in the recent administration of the L1 writing courses. Since 1991, the Freshman Rhetoric

Program and the Academic Writing Program (AWP) have been directed by faculty associated with the CWS. The Assistant Directors for Freshman Rhetoric have been doctoral students in Writing Studies and Literature, and the Assistant Directors for the AWP have been typically doctoral students in Writing Studies. Aside from the day-to-day operations, the program staffing, textbook selection, instructor orientations, and instructor workshops—formerly known as professional developmental seminars—are planned and implemented by the Rhetoric Office.

Although a few instructors are from other disciplines such as Education, Communications, and Anthropology, the L1 writing courses are taught mostly by graduate students and adjunct faculty in the English Department. The writing courses are the main source of financial assistantships for the students in the English Department. Most graduate students, except for first year students and international students, teach two courses per semester. The adjunct faculty—mostly former students of the department—have a wide range of teaching experience in the L1 writing courses: some of them are recent graduates of the department who are looking for regular employment, and some have been teaching the courses for over 20 years. A graduate student fills out the teaching preference form each semester, and the TA positions are filled according to their requests; student requests are granted first and then those of adjunct faculty. The instructors share offices located on the second, third, and fourth floors of the building as well as in the basement.

The Rhetoric courses. The undergraduate writing courses offered by the English Department include Freshman Rhetoric and the Academic Writing Program (AWP), formerly a separate Educational Opportunity Program Rhetoric (see Lamos, 2004, for a history of this program). Both Freshman Rhetoric and AWP satisfy the University Composition I requirement. The AWP offers two-semester sequence courses of Rhetoric 101 (College Writing I)/Rhetoric

102 (College Writing II) and Rhetoric 103 (College Composition I)/Rhetoric 104 (College Composition II). The Rhetoric 101/Rhetoric 102 sequence has the weekly one-on-one tutorial component of Rhetoric 100, which earns one credit hour. The AWP courses are limited to 16 students. The Freshman Rhetoric program offers one-semester courses of Rhetoric 105 (Principles of Composition), which is a more advanced writing course compared to the two-semester sequence courses of Rhetoric 101/102 and Rhetoric 103/104. Rhetoric 105 classes are limited to 22 students. All the courses earn three-credit hours except for Rhetoric 105, which is a four credit hour course. The term “Rhetoric Courses” used in this study refers to both Rhetoric 105 and AWP courses—Rhetoric 100, 101, 102, 103, and 104.

Both the AWP courses and Rhetoric 105 aim to teach the same academic writing skills. Students are expected to write source-based, argumentative research papers by the end of the courses in both courses and should write at least 30 pages of writing during the semester. Placement in the writing courses is determined by the student's American College Test (ACT) English scores. Usually, each year, about 150 sections of Rhetoric 105 and 50 sections of AWP courses are offered. Students whose university ID numbers end with an even number take Rhetoric 105 in the fall and students with an odd number take it in the spring. About 90% of the undergraduate population at the university comes from Illinois. Students from various backgrounds make up the classes for both Rhetoric 105 and AWP courses; however, the courses contain students from slightly different demographic groups. The students in Rhetoric 105 are usually from a middle-class culture and from the Chicago suburbs, while the AWP courses have a larger population of students from smaller, less well-funded high schools and students with more diverse racial and linguistic backgrounds.

The Rhetoric Program also offers special Rhetoric sections designed for students in Engineering and Art and Design as well as advanced Rhetoric courses such as Rhetoric 233 (Principles of Composition) and Rhetoric 243 (Intermediate Expository Writing), which is designed for creative writing majors. The English Department also offers other writing courses such as Business and Technical Writing 250 (Principles of Business Communication), BTW 253 (Business Administration Communication), BTW 261 (Principles of Technical Communication), BTW 263 (Writing in the Disciplines), and BTW 271 (Persuasive Writing). All the 200-level writing courses earn three-credit hours and satisfy the general education criteria for the University Composition II requirements.

The MATESL program. The ESL writing program is offered by the Linguistics Department, which houses the MATESL program whose graduate students staff most ESL classes. The program is located in the Foreign Languages Building. It is a four-story brown brick building built in 1968 and located at the southeast corner of the Quad. It is a modern looking building resembling an upside down pyramid. It was designed to house a supercomputer inside the building: if it were bombed the shell would fall outwards. It is about 70 meters away from the English Department. The faculty offices, ESL Service Course Coordinators' offices, the Computer Lab and the Library, and TA offices are all located on the third floor.

The history of ESL instruction at UIUC goes back to 1946 when an English course for foreign students was first offered under the course title of RHET 9, Section A. The course was taught by Helen Beveridge (later Brennan). The first catalog listing of the course for international students was in 1947. In 1955, a program called "English for Foreign Students" was created inside the English Department, and it was administered by Helen Brennan, who became the first director of the program. Courses continued to be offered for international students by the

English Department. I could not find information on exactly when the course rubric changed from RHET to EFS (English for Foreign Students), but the EFS rubric officially changed to ESL (English as a Second Language) in 1965. In the following year, 1966, the MATESL degree was officially approved by the Board of Trustees. The program left the English Department in 1971, and the ESL courses were listed separately from the English courses and became an autonomous program under the Liberal Arts and Sciences in the same year. The program was first governed by the Division of English as a Second Language (DESL) in 1974, and DESL was renamed Division of English as an International Language (DEIL) in 1987. In the fall of 2008, DEIL officially merged with the Department of Linguistics in order to offer doctoral level courses in second language studies. The Linguistics Department also offers MA and Ph.D. programs specializing in Computational Linguistics, Historical Linguistics, Phonology/Phonetics, Psycholinguistics /Neurolinguistics, Semantics/Pragmatics, Sociolinguistics, and Syntax.

As noted earlier, language courses for non-native-English-speaking students have been on the campus under the direction of a specialized program in English for Foreign Students since 1955. The program did not have an “academic” component until the MATESL degree was approved by the Board of Trustees in 1966. The term “Service” in the program title arose informally from two sources. As part of the efforts to dispel the belief that the program was only a “Service” unit, in 1988, DEIL renamed its courses with the EIL (English for International Language) rubric and left the language-improvement courses with the ESL rubric, under which all the ESL service courses were listed. The term “Service Courses” has remained to distinguish the ESL courses offered by the TESL program from those offered by the IEI (Intensive English Institute).

The MATESL curriculum has two tracks: a pedagogical track and a research track. Curriculum prerequisite for applicants to both tracks is a college-level introduction to Linguistics and at least two years of foreign language learning for native English-speaking students. In addition, the pedagogical track students must have taken basic courses in descriptive English grammar, and language teaching methods and materials; the research track students must have taken a survey course in Applied Linguistics. The overall course requirements for both tracks are similar, but students on the pedagogical track have an option to choose between the comprehensive exam and a thesis, while the research track students must write a thesis.

Although the TESL program has become part of the Linguistics Department since the merger, it has kept its own policies and regulations for its curriculum design, student admission and orientation, and TA training for the ESL service courses. The Linguistics Department provides assistantships teaching English in the ESL service courses to students with native or native-like competency in English. The IEI collaborates with Linguistics to offer ESL teaching assistantships as well. Although doctoral students in the College of Education who graduated from the TESL program are sometimes hired, the ESL service courses—both graduate and undergraduate courses—are taught mostly by its MATESL students. The instructors of the ESL service courses are selected based on their academic records, teaching experience, the recommendations of their professors and supervisors, and their personal statements. International TAs should have experience teaching English in their home countries and submit a score of at least 55 on the Test of Spoken English. The TAs work very closely with the Service Course Coordinator during their teaching appointment in the program.

The TESL program has a specialization in Writing Studies, which was jointly approved by both DEIL (prior to the merger) and the Center for Writing Studies (CWS). The TESL

students receive a certificate in Writing Studies when they complete required coursework with the CWS and write a thesis on a topic related to writing under the supervision of a faculty member affiliated with the CWS. Thus, the TESL students who specialize in Writing Studies take classes in the English Department. This is one of the main interactions between the English Department and the TESL program.

The ESL writing service courses. The MATESL program offers a variety of ESL service courses: three undergraduate writing courses (ESL 113, ESL 114, ESL 115), six graduate writing courses (ESL 500, ESL 501, ESL 502, ESL 503, ESL 505, ESL 507), one pronunciation course (ESL 110/ESL 510), and three oral communication courses for international teaching assistants (ESL 504, ESL 506, ESL 508). Specialized courses for international students on campus can be designed on request. The program also offers special Business Writing courses (ESL 505) in collaboration with Accountancy and MS-Tech programs and the Department of Economics, and the Preparatory English Program (PEP) courses for MBA students during the summer. These classes are limited to students from those departments. All the ESL writing service courses are non-credit bearing courses, except for the undergraduate writing courses (ESL 113/114/115). These undergraduate courses earn three credit hours, and ESL 114 and 115 fulfill the University Composition I requirements for an undergraduate degree.

The main population in the undergraduate sequence is international undergraduates pursuing degrees at the university, exchange students mostly from European and East Asian countries, and US citizens or permanent residents whose first language is not English but had attended US high schools. Undergraduate students can earn proficiency for ESL 113 or ESL 114 through the English Placement Test (EPT); however, they cannot proficiency out of ESL 115 since its successful completion fulfills the University Composition I requirements for an

undergraduate degree. In recent years, the writing competency of incoming international undergraduates has been increasing, thus more students are placed directly in ESL 115.

International graduate students, who are placed in the ESL service courses based on their EPT scores, must fulfill their ESL requirement in order to receive their degrees from the university. The graduate students don't have an option to choose: they must take the ESL writing service courses in the Linguistics Department because the English Department offers writing courses only for undergraduates. Although international students who score lower than 608 on the TOEFL are required to take the EPT upon their arrival, there is no regulation that international students should fulfill their ESL writing requirements within a certain period after their arrival. Thus, some graduate students do not fulfill their ESL writing requirements until the end of their study.

All ESL courses are limited to 20 students (ESL 113 usually has no more than 15 students). Usually, more graduate than undergraduate students are enrolled in the ESL service courses. For example, in the fall of 2000, 2 sections of ESL 113, one section of 114, one section of 115, three sections of 500, and seven sections of 501 were offered. In the fall of 2005, one section of 113, two sections of 114, one section of 115, four sections of 500, and six sections of 501 were offered. Because of an increased enrolment of undergraduate students in the fall of 2008, the program raised the number of classes to two sections of 113, seven sections of 114, seven sections of 115, four sections of 500, and eight sections of 501.

All international students must have a minimum score of 550 on the Test of English as a Foreign Language (TOEFL) for admission to the university. Students who score more than 607 on the TOEFL are exempt from the ESL service courses. Placement in the ESL service courses is determined by the student's EPT scores. International undergraduates should take the EPT upon

their arrival: they cannot register for courses without taking the EPT. The EPT was designed and developed by the faculty in Linguistics and is administered by Linguistics. The EPT serves as a training laboratory for the language testing component of the MATESL curriculum. Thus, the EPT has a symbiotic relationship with the program: it serves not only the international students who are taking the ESL service courses but also its MATESL students.

Overview of the Research

The dissertation consists of eight chapters. Chapter One first explains the rationale for the study and the research questions, and the process of my ethnographic participation in the two programs as a participant observer, which is the foundation of the research. The explanation is followed by a discussion of the research context, the dissertation writing process, and the dissertation outline. Chapter Two presents the theoretical frameworks and literature review, which examine the epistemological foundations of activity theory and practice theory, their relationships to research in language and literacy studies and their applications to this writing program analysis. Then, it discusses the ideological, pedagogical, and epistemological orientations of the L1 and L2 writing studies as well as L1 and L2 writing programs in the US.

Chapter Three presents the ontological and epistemological underpinnings of ethnographic research methodology and the philosophical backgrounds of symbolic interactionism, which is the main methodological framework of the study. It is followed by a discussion about the epistemological foundations of thick description, thick interpretation, and participant observation. Then, I discuss the specific procedures and sources of data collection for the study. The main findings of the research are presented in Chapters Four through Seven.

Chapter Four investigates how the disciplinary contexts—humanities, cultural studies, and writing studies—of the L1 program have shaped its course objectives and instructor training.

Based on an analysis of various institutional documents and my interviews with the program administrators, the chapter illustrates that the ethnographic vision of literacy, cultural studies approaches to literacy, and writing studies approaches to literacy are deeply embedded in the pedagogical practices of the program. It elucidates that the writing instruction of the program takes place in an environment that is conducive to connecting students' learning to their living both on campus and in community; and the concepts of *community*, *participation*, and *reflection* are fundamental in the taxonomy of learning in the L1 program. Through an analysis of my participant observation data from the 2007 TA orientation, rhetoric instructor workshops, and peer advising system, the chapter also demonstrates that the L1 program provides its instructors with multiple frames of reflection-in-action through which they can understand their experience of teaching writing and to attempt to make connections between theory and practice; between curriculum and classroom.

Chapter Five illuminates how the disciplinary contexts of the L1 writing program have shaped its instructors' pedagogical practices and students' writing practices. Based on an analysis of various instructional documents and class assignments as well as my interviews with the instructors, this chapter elucidates that the instructional practices of Joseph (a doctoral student in Literature) and Rachelle (an MFA student in Creative Writing) are rooted in cultural studies approaches to literacy—which point out the essential role that popular culture and contemporary media play in cultivating students' critical thinking and analytical writing abilities—while the instructional practices of Samuel (a doctoral student in Writing Studies) illustrate writing studies approaches to literacy, which uses “a writing process” as a heuristic to guide the students to understand the situatedness of their thinking and writing practices. The chapter articulates how the freshman writing courses become a key site of a training ground and

research site for the instructors—graduate students in the English department—as they constantly attempt to construct their visions of literacy, justify the version of the process being taught in their writing courses, and experiment with new ideas teaching the freshman writing courses.

Chapter Six looks into how the disciplinary contexts—Linguistics, Applied Linguistics, TESOL, and English for Academic Purposes (EAP)—of the L2 writing program have shaped its program objectives and instructor training. Based on an analysis of various institutional and instructional documents and my interviews with the program administrators as well as my observation data from its 2008 TA orientation, the chapter illustrates that the literacy practices of the L2 program are rooted in the cognitive and psycholinguistic model of language and literacy education. It illustrates that the concepts of pattern, skill, schema, and task are essential in the taxonomy of academic discourse in the program. The chapter also explores the image of cognition that flows from the psychological and cognitive vision of learning, and the homogeneous, essentialized, and static image of culture that is the basis of the contrastive rhetoric framework. Moreover, it demonstrates the program’s perception of “writing” as part of the orthodox “four skills training” and its implications for the instructor training and students’ writing practices.

Chapter Seven explores how the disciplinary contexts of the L2 writing program have shaped its instructors’ pedagogical practices and students’ writing practices. Based on an analysis of various instructional documents and class assignments as well as my interviews with the instructors, this chapter illustrates that the instructional practices of Andy (MA student in TESOL), Sandra (MA student in TESOL), and Yeonjun (doctoral student in Educational Psychology) reproduce the social structure of the program. It demonstrates that the program’s

functional view of literacy is reproduced in the instructors' pedagogical practices. Based on the specific examples and details from the observation of the courses, the chapter examines the accounts of EAP pragmatism and the implications of EAP pedagogy informed by such accounts for students' actual writing practices.

The conclusions and implications of the study are presented in Chapter Eight. It outlines the pedagogical, theoretical, and methodological implications of this cross-cultural literacy socialization research for the literacy practices of the programs. It articulates how writing mediates a student's acculturation into disciplinary ways of thinking and conducting research; and how cultures eventually become texts. The chapter also elaborates on how the differing contexts of the programs have created the institutional boundaries between them, and how the current division in writing scholarship and the division of labor between L1 and L2 writing teachers are constructed and reinscribed by their situated disciplinary practices. It argues for the importance of creating a space for collaboration and dialogue between the programs across the institutional boundaries.

Chapter Two

Theoretical Framework and Literature Review

My perception of language learning and literacy studies has greatly changed through my specialization in Writing Studies. In particular, my training in the sociocultural approaches of language and literacy practices, which highlight the essential relationship between human mental processes and their socio-cultural, historical, political, ideological, and institutional contexts, has had a great impact on the change of my perception of language learning and literacy practices. The particular sociocultural theories that guide my dissertation research are activity theory and practice theory. Both activity theory and practice theory highlight the importance of looking at situated, socio-historical, and collective practices in studying an individual's literate activity, because her mental functioning is always sociohistorically and socioculturally mediated. They underscore that social structures, human agents, and human activities are always mutually constitutive of one another. The more I read about activity theory and practice theory, the more confident I become about the theoretical frameworks of my study in analyzing the literacy practices of the writing programs.

This chapter is divided into four sections. In the first two sections, I explain the theoretical frameworks of the study. I identify the underlying assumptions of activity theory and practice theory and discuss their relationships to research in writing studies. In the following section, I explain the applications of the theoretical frameworks to this writing program analysis project. Lastly, I discuss the ideological, pedagogical, epistemological, and methodological orientations of the L1 and L2 writing studies as well as L1 and L2 writing programs in the US.

Activity Theory

Unit of analysis. Activity theory derives from the Vygotskian school of Russian cultural psychology. It originated with Vygotsky and it was further developed by Leont'ev and Luria.

The basic unit of analysis in activity theory is activity. Here, the term activity (with a little a) refers to a historically, socially, culturally, and institutionally constructed form of social interaction. It should not be confused with the Activity (with a capital A) that refers to human activity in general. The basic elements of an activity are S (subject), M (mediating artifact), and O (object/objective). Engestrom, one of the most well-known contemporary activity theorists, adds community, rules, and division of labor to the basic elements of activity, and he calls the six elements an activity system, which he regards as the basic unit of analysis. The social, collective aspect of human activity is well-represented in Engestrom's activity system. It shows how the basic elements of an activity (SMO) are constrained by other social, cultural factors because, most of the time, an activity is undertaken in collaboration with other human agents (community) who are required to follow certain conventions (rules) in hierarchical social strata (division of labor).

Activity theory views people as always actively interacting with the environment. The dialogue between the individual and the environment is made through the activity he/she is engaged in. Vygotsky's concept of activity captures this fundamental dialectic relationship between the individual and the environment. Again, in activity theory, the unit of analysis is activity, not human mind, not human behavior, not the environment. The unit of analysis, activity—a historically, socioculturally, and institutionally constructed form of social interaction—represents a synthesis of mental and social processes beyond the binary oppositions (e.g. subject vs. object, nature vs. nurture, mind vs. body, materialism vs. idealism). I believe that this is the main contribution of Vygotsky for the social and psychological sciences research. Leont'ev (1981) elaborates the concept of activity that mediates between the individual (subjectivism) and the environment (objectivism) as follows:

[An activity] is a system with its own structure, its own internal transformations, and its own development ... If we removed human activity from the system of social relationships and social life, it would not exist and would have no structure. With all its varied forms, the human individual's activity is a system in the system of social relations. (pp. 46 - 47)

We can see the inextricable relationship between activity and the social systems in which the activity takes place. In this view, social systems, human agents, and activities are mutually constitutive of one another. So, activity theory is a very useful theoretical framework in exploring the fundamental question, “What is an individual or group doing in a particular setting?” (Wertsch, 1985, p. 211). Leont’ev proposes three different ways of answering the question. The first one is at the level of activity (with a little a) that I mentioned above; the second one is at the level of action that refers to the goal directed interactions or procedures taken to accomplish the objective of the activity; the third one is at the level of operation that refers to the conditions and means that allowed for the particular action to be carried out. So, depending on the goal, the action of writing a letter can realize the activity of job application, or the activity of school work, or the activity of personal correspondence, or the activity of business correspondence. In the same line of thought, the question “What is the writer doing?” can be answered differently depending on the level of analysis in discussion. The act of producing or writing correct sentences in English can be merely operational for a native speaker of English, but the same act can be a goal-directed action for a non-native speaker of English who is learning the language. The analytical concepts of activity, action, and operation definitely help one to analyze little snapshots and pieces in relation to the whole picture of the domain he/she looks into, that is, the activity he/she is engaged in. This also leads to the view that activity is itself its own context.

Context as situated activity. Many scholars (e.g. Engestrom, 1993; Engestrom & Cole, 1997; Lave, 1993; Ramanathan, 2002; Holland et al., 1998) have specifically noted that activity (or activity systems) is its own context. This may lead one to wonder the relationship between the polysemic concept of context and the notion of activity/activity system. Russell (1995) views an activity system as the basic unit of analysis in understanding “both cultures’ and individuals’ psychological and social processes” (p. 53). The Oxford English dictionary defines context as “the connected whole that gives coherence to its parts”. Lave (1993) explains context as “the historically constituted concrete relations within and between situations” (p. 18). We can see that some similarities exist between the concept of context and the notion of activity/activity system. The notion of situation also comes into our discussion here. Dewey (1938, as cited in Engestrom & Cole, 1997, p. 302) explains situation as “our experiencing of objects and events in connection to a contextual whole”. In this sense, situation is both a “psychological reality and a social reality as a shared, communally available, culturally defined reality” (Dias, Freedman, Medway, & Pare, 1999, p. 18). Thus, when I say that activity is its own context, it should mean that situated activity is its own context. What the whole discussion illustrates is that we have to recognize the essential relationship between human mental processes and their social, historical, cultural, and institutional contexts. In his book *Voices of the Mind*, Wertsch (1991) states that the terms, cultural, historical, and institutional, are used to underlie the disciplinary concerns of anthropology, history, and sociology. In their co-authored article (1995, p. 1), Dorothy Holland and Michael Cole specifically note that the Russian sociocultural school (referring to activity theory) offers us a useful terrain for synthesizing the psychological approach and the anthropological approach to studying culture and human mind. Activity theory is not a theory of a specific domain: it is a useful conceptual, methodological, and analytical tool that helps us to

overcome the dichotomy between the individual and the society, and collectively or individually based units of analysis.

Cognition, context, and learning. The synthesizing intentions reflected in activity theory highlight the inseparability of thought and activity: cognition and context are mutually constitutive of each other. This underlies the notion of situated cognition. In a simple language, I would describe situated cognition as the meeting point of ‘the social’ and ‘the cognitive’. Situated cognition theory combines the traditions of anthropology and critical theory with the traditions of the Vygotskian sociocultural theory (Kirshner & Whitson, 1997). Thus, situated cognition theory is a subset of activity theory. It emphasizes the importance of looking at the social, historical, cultural, institutional contexts where the cognitive activity is taking place. In this sense, it is understandable why activity theory is known as a social approach to learning (Russell, 2003). Thus, it is always situated learning not just learning: it is situated cognition not just cognition.

The notion of situation as used in the ideas of situated cognition and situated learning highlights that the individual’s mind or brain should not be the site for understanding learning and knowledge construction without discussing the notion of context (or activity). The notion of situated cognition, which is closely related to the ideas of distributed cognition (Salomon, 1993), socially shared cognition (Resnick, Levine, and Teasley, 1991) and cognition-in-practice (Lave, 1988), shifts our focus from the individual to the group and sociocultural setting where the learning occurs (including mediational artifacts). Here, Engestrom’s activity system provides a useful conceptual and analytical map to understand how human cognition is distributed (Cole and Engestrom, 1993). I have found that his diagram is a helpful visual illustration to explore the notions of situated cognition and situated activity in relation to exploring the fundamental

question, “What’s going on here?” I can identify with Scribner’s (1997) view that activity theory is not just a theory but a meta-theory for cognition. It is a very useful theoretical framework for exploring the social organization of cognition. I want to reiterate that activity theory is not just theory of a specific domain. It is a very useful methodological, conceptual, and analytical tool in analyzing an institutional setting. For my study, it has a particularly important place as I am examining the distinctive disciplinary cultures of the two institutional settings. Basically, all the notions of situated activity, situated learning, situated cognition, distributed cognition, socially shared cognition, and cognition-in-practice are counter-claims against the theoretical position of cognitivism. That is to say, they are saying “No” to the cognitivist ideas that mainly focus on what’s going on ‘inside’ the brain of the learner.

Another very important aspect to be noted in a discussion of cognition, context, and learning is the notion of identity. Identity is a concept that invokes and relates theories from various disciplinary fields. I want to say that there is a very strong place for the notion of identity in activity theory. I firmly believe that the notions of situated activity and situated cognition go hand in hand with the idea of situated identity. Walkerdine (1997) maintains that situated cognition is not just about people thinking differently in different situations; it is about different identities and subject positions produced in different discourses. Prior (1998) also emphasizes that situated activity is not just a site where the learning takes place; it is the object of learning as well as its subject. Hence, activity theory lends us a strong theoretical foundation for a discussion of identity construction and identity transformation.

Activity theory and its implications for composition studies. Let me begin by saying that activity theory has great implications for writing studies. As noted before, both activity theory and situated cognition theory highlight the importance of looking at the sociocultural,

historical, and institutional contexts where the particular learning activity is taking place. The cognitive processing involved in any literate activity is not an individual matter: it is not an autonomous individual mental activity. Applying this to writing, in particular to academic writing, I can say that the whole processes involved in academic writing are not an individual matter: the whole processes of the student's writing are socially and cognitively distributed and shared among the student writer, teacher, other students, community, research groups, conferences, publications, and other cultural artifacts around which the writer coordinates his/her activity of writing. In this sense, activity theory (especially Engestrom's activity system diagram) definitely helps us to see how the writer is situated in the whole picture: who the major participants are, who the hidden participants are, what kind of community he/she is physically/materially located, what the major objective(s) of the piece of writing are, what kinds of mediational means are involved in the whole processes etc.

Here I can immediately identify with David Russell's (1995) argument "All learning is situated within some activity systems, and one learns by participating—directly or vicariously—in some activity system(s)" (p. 56). All writings are situated in certain activity systems, and all writers are situated in some activity systems, e.g., in certain sociocultural, institutional, historical, and ideological contexts. The parameters of who, where, when, what, why, and how determine the way in which the particular piece of writing is done. That is to say, depending on the objective of activity (i.e. depending on the kind of the context), the way writing is used as a mediational tool changes, and vice versa, when writing as a mediational tool changes, the whole activity systems of the writing change. This underlies the North American view of genre, which is different from the conventional notions of genre. Here, genre does not mean just textual, formal features at all. The genre theorist Charles Bazerman (1994, as cited in Russell, 1997, p. 6)

argues that genres are “forms of life, ways of being, frames for social action. They are environments for learning”. I can immediately identify with his perception of genre as social action and genre as environments for learning. Dias, Freedman, Medway, and Pare (1999) maintain “genres form a principal means of situating the individual’s cognitive activity in the community’s overall epistemology and ideology” (p. 120). They (ibid, p. 123) further note that “genres are both text and context”. Here I see clearly that genre theory is highly compatible with activity theory: both theories underline that text (cognition) and context are mutually constitutive of each other.

Summary. Activity theory highlights the inseparability of thought and activity because cognition and context are mutually constitutive of each other. It emphasizes the importance of looking at the social, historical, cultural, institutional context where the activity is taking place. Although it originated in psychology, it is clear that socio-anthropological perspectives are deeply embedded in activity theory. If I am asked to extract one main idea of all the discussions above (if it is not ‘the main’ idea), I would say that writing is not a neutral activity because it does not occur in a social, cultural, historical vacuum. That is, writing is not a set of autonomous, cognitive skills that one can master and apply to every situation. Who the writer is, where he/she is, when he/she does the writing, what he/she writes about, why he/she does the writing, for whom she does the writing, and how he/she does it all affects his/her writing. The way I write as a Korean graduate student who is doing her graduate work in the US would be quite different from the way other Korean women residing in Korea write. In this sense, activity theory is a very useful theoretical framework in analyzing the context in which I am situated as a writer. But when one has to analyze the writing processes of my activity systems, he/she might need perspectives that are longer in term and more diverse in settings; he/she needs to look into the

mode or nature of my participation in activities here at UIUC, in the community of Champaign-Urbana, and beyond the campus and the community. He/she also needs to take into consideration my gender, nationality, class, educational backgrounds, abilities, personality, preferences, etc. Practice theory complements activity theory very nicely and it has a very strong place in the field of writing studies.

Practice Theory

Unit of analysis. I guess the first question that people ask as soon as they hear practice theory is “What is practice?” Many scholars in various disciplines provided various definitions for the notion of practice. Chouiaraki and Fairclough (1999), critical discourse analysts, define practice as “habitualized ways tied to particular times and places, in which people apply resources to act together in the world” (p. 21). Prior (1998), a composition studies scholar, refers to the notion as “ways of acting-with and interacting in worlds that include artifacts and persons” (p. 31). Scribner (1997), a cultural psychologist and literacy studies scholar, refers to practice as “a socially constructed activity organized around some common objects” (p. 299). Schatzki (1996), a philosopher, defines practice as “a nexus of doings and sayings” (p. 89). Garrett and Baquedano-Lopez (2002), anthropologists, identify practice as “the socially constituted ways of engaging with the world” (p. 347). Jay Lemke (1997) a social semiotician and discourse analyst, explains the notion of practice as “practices are meaningful actions, actions that have relations of meaning to one another in terms of some cultural system. (p. 42)” The above definitions lead me to say that practice is basically a socially constructed, meaningful action, and every practice is a social practice. It also leads me to say that practice theory is coterminous with social practice theories, and they are a type of sociocultural theory. Here, I can immediately identify with Wenger’s (1998) conceptualization of practice as “...doing, but not just doing in and of itself. It

is doing in a historical and social context that gives structure and meaning to what we do. In this sense, practice is always social practice” (p. 47).

However, one may think that there is still some ambiguity in the notion of practice. Chouiaraki and Fairclough (1999) specifically note that this ambiguity is helpful because it points out well “the immediate positioning of practices between structures and events, structure and agency” (p. 22). The well-known practice theorist, Pierre Bourdieu (2001), explains this gap between structure (society) and agency (individual) through the concept of practice: he views practice as mediation between objectivism (environment) and subjectivism (person, group). His notion of habitus can be understood as a way of escaping from objectivism and subjectivism. The British sociologist Anthony Giddens tries to overcome the traditional opposition of the objectivist-subjectivist dyad in the perspectives of social theory, which is known as structuration theory. His structuration theory shares essential ideas with practice theory: it views social structure as “both the medium and the outcome of human activities” (Giddens, 1986, p. 533). Thus, structure (or social systems), human agents, and human activities are always mutually constitutive of one another: structure, people, and human activities should not be viewed separated from one another. This idea is captured in Giddens’ notion of duality of structure. I want to argue that Wertsch’s (1991) perception of mediated action, which highlights that “an action cannot be separated from the milieu in which it is carried out” (p. 18), also shares some fundamental ideas with the concept of practice.

We can see that the notion of practice is an important conceptual bridge that interconnects the individual with the society, and abstract systems with activity *in situ* (or events). We can also see clearly that the anthropological, sociological, and philosophical perspectives are deeply embedded in the idea of practice itself. Jean Lave (1993) perceives practice as an

encompassing theoretical entity that synthesizes the relations among person, activity, and situation. Lave maintains that “without a theoretical conception of the social world, one cannot analyze activity *in situ*” (p. 7). I want to argue that the main ideas in practice theory can be also usefully illuminated by Bakhtin’s dialogism. Dialogism begins from the premise that people are engaged in dialogue (dialogic selves): they are always in a state of being addressed and in the process of answering (Holquist, 1990). The very acts of being constantly addressed and responding mean that people are always actively interacting with the environment. The active interaction (or active dialogue) between the individual and the environment is made through his/her activity or practice. Hence, the idea of always-engaged-in-dialogue can be interchangeable with the idea of always-engaged-in-practice (or activity).

In sum, in practice theory, the unit of analysis is not the practice (or activity) itself: it is not just the person: it is not just the social systems: it is not the situation alone. Here the unit of analysis is the person-in-activity, person-in-practice, person-in-dialogue: this hyphenation between the person and the activity, the person and the practice, and the person and the dialogue captures the intrinsic, dialectic, and dialogic relations among the person, activity, situation, and social systems.

Situated learning, situated practice, situated doing, and situated being. I discussed the concept of situated learning in relation to the idea of situated cognition in the activity theory section. I argued that both concepts highlight the inseparability of the cognition and the context: the cognitive and the social are always mutually constitutive of each other. Practice theory gives us another way of understanding the relationship between cognition and context. A practice framework of cognition is demonstrated in the theories of learning-in-practice. Probably a good place to begin the discussion is Lave and Wenger’s (1991) book, *Situated Learning: Legitimate*

Peripheral Participation. Their perspective of learning is clearly reflected in the title of the book: situated learning. On page 34 of their book, they articulate that the notion of situated learning is a transitory concept between a cognitive process view and a social practice view. Their main argument for the situated learning perspective develops around the theme of *participation* as the title of their book (legitimate peripheral participation) indicates. On page 39 of the book, they stress that their theorizing of the idea of legitimate peripheral participation is intended to explore concrete relations, in historical terms, through time and across cultures not as abstraction. They maintain that learning takes place in these concrete relations through time and across cultures, which they call “a community of practice”, not in the individual’s mind.

William Hanks in the foreword of the book states the concept, ‘legitimate peripheral participation’, gives learning an actional ground (p. 18), a feature of practice, and legitimate peripheral participation is not a simple participation structure but it is an interactive process (p. 23). What this view emphasizes is that learning is not internalizing a set of rules: learning is not acquiring a certain set of skills. Instead, they argue that learning should be conceived as participation in situated social practice. As we saw above, the theoretical orientations of situated activity and situated cognition also make a similar argument: learning is not just an autonomous, cognitive, mental activity. Lave and Wenger (1991) explain the differences between the two as follows: from a theoretical position of situated activity, learning is reified as one kind of activity, while in a theory of social practices, learning is viewed as an aspect of all activity. It is understandable, because, as noted before, practice theory lends a strong theoretical support for the researcher who has to analyze one’s literate activities in the perspectives that are longer in term and more diverse in settings.

This understanding of learning in the situated practice framework is taken up by various scholars. Casanave (2002) argues that, from the perspective of situated practice, learning is seen as “the acquisition of a set of local practices embedded in a larger framework of social practice” (preface, xiii). Prior (2001) also maintains that “we must see pedagogy itself as situated practice, as utterances and acts within particular streams of social life” (p. 77). Learning in relation to all activity, learning as the acquisition of local, social practices, and learning as acts within particular streams of social life all underlie some crucial ideas in the theories of learning-in-practice: they highlight the importance of paying closer attention to the routine interactions and the everyday activities of the learner (The name of the writing center at UIUC, the Writers’ Workshop as opposed to the Writing Workshop, reflects this idea). I can immediately identify with Prior’s (1998) following statement:

Literate activity...is not located in acts of reading and writing but as cultural forms of life saturated with textuality, that is strongly motivated and mediated by texts...Given this perspective, it becomes particularly important to examine the concrete nature of cultural spheres of literate activity. (p. 138)

Prior (1998) and Prior and Shipka (2002) further explain the practice framework of learning through the notion of chronotopic lamination. Basically, the idea of chronotopic lamination means academic literary activity is not confined to a person’s school work but permeates his/her entire life: it is not confined to his/her desk or computer but carries into other personal and social spaces. That is, the particular literate activity gets laminated across time and space, chronotopically, and the identity of the person is constructed through the particular literate activity. Prior’s notion of chronotopic lamination, Bourdieu’s (1977, 1980, 1998, 2001) account of habitus, and Scollon’s (2001) perception of nexus of practice all highlight this concrete nature of cultural spheres of one’s activities. What all the discussions illustrate is that literate activity should be always understood in relation to the whole human Activity. Thus, in practice theory or

social practice theory, the idea of situated learning goes hand in hand with the concepts of situated practice and situated doing, therefore, situated being.

Practice theory and its implications for composition studies. I want to begin by saying that practice theory has a powerful place in the field of writing studies. As noted before, the parameters of who, where, when, what, and why are crucial in understanding the unique ways in which the particular piece of writing is done. Students who are engaged in the same writing task in a classroom are not operating out of the same activity systems: each person is engaged in the activity of writing differently with different backgrounds, objectives, motives, attitudes, approaches etc. As Prior (1998) argues, when someone says “I wrote the paper over the weekend” (p. xi), the statement should not be interpreted simply that the particular writing was accomplished over the course of one weekend. We need to understand the statement in a confluence of many streams of activity: the readings he/she has done, the conversations he/she has had with other people about the topic, the ideas that he/she has been thinking about while taking a walk, listening to music, running on a treadmill, driving a car, cooking in the kitchen etc. In this sense, Prior’s argument that writing should be viewed as literate activity (ibid, p. xi) and his statement that “I find it useful to talk more of disciplinarity than disciplines, because disciplinarity evokes a process rather than a place or object” (p. 26), are echoing the essential ideas of practice theory and its key implication for the field of writing studies.

Summary. The unit of analysis of practice theory is person-in-practice (person-in-activity, person-in-dialogue). As noted earlier, this hyphenation is very important because it highlights context-dependent or situatedness in understanding the person’s activity. Similar to activity theory, psychological and socio-anthropological perspectives are deeply reflected in the notion of practice itself. Practice theory tells us that the acts of writing should be understood in

the landscape of the whole human Activity. That is, we need to understand one's literate activity in relation to the domain of practice in which the literacy event occurs and the rich history that each individual brings to the scene of his/her literate activity. It lends a strong theoretical support for the researcher who has to analyze the writing processes of the writer's activity systems in the perspectives that are longer in term and more diverse in settings because it integrates sociocultural, anthropological, and psychological levels of analysis. Practice theory definitely pushes our thinking beyond the narrow concerns of literate activity that is confined to the classroom. The fundamental ideas underlying practice theory are basically saying a strong "No" to the cognitive view of learning. Practice theory emphasizes that the acts of writing are not skills to be mastered or internalized: the acts of writing are deeply part of our social practices. Thus, it is writing *practices* not just writing *skills*. Again and again, the social context in which the cognitive activity takes place is an integral part of the whole activity, which echoes the essential ideas of both activity theory and practice theory.

In summary, both activity theory and practice theory highlight that text (cognition) and context are mutually constitutive of each other. They highlight that structure (or social systems), human agents, and human activities should not be viewed separated from one another. In both theories, a synthesis of socio-anthropological and psychological perspectives is deeply embedded (e.g. see the research of Bourdieu, Giddens, Prior, Schieffelin, Ochs, Lave, Holland, Casanave, Engestrom, Cole, Scribner, Wertsch, etc.). The theories also underline that learning is not just an autonomous, cognitive, mental activity: all learning is situated within some activity systems and people learn by participating in activity systems either deeply (fully) or peripherally. The theories share some very fundamental ideas together and they complement each other very nicely. Bourdieu (1977) highlights the similarities between the two theories in his book, *Outline of a*

Theory of Practice. The key idea of both activity theory and practice theory, which is the inseparability of cognition (thought) and context (activity), is clearly reflected in the notion of situatedness. The notion of situatedness, as used in the ideas of situated activity, situated learning, situated doing, situated practice, and situated being, all co-articulate on the emphasis of context in understanding human Activity. In this sense, I want to argue that the notion of situatedness (context dependent) is a useful conceptual bridge that interconnects the two theoretical orientations. Lastly, all the discussions basically underlie a social approach to the study of writing, which draws attention to the context of culture, the context of situation, the context of social systems, and the context of text. In this sense, a social practice discourse of writing, sociopolitical discourse of writing, and a genre discourse of writing all illustrate this social approach to the study of writing. In sum, all of the discussions of my theoretical frameworks section highlight the intrinsic, dialogic, and dialectic relations among the person, activity, situation, social systems, and social worlds, which are the central tenet of the sociocultural theories.

My Research Context and the Theoretical Foundations

Situating the two writing programs. The sociocultural approaches of activity theory and practice theory, as clearly reflected in the fundamental concept of situatedness, provide a useful lens in understanding and interpreting the situated nature of the literacy practices of the ESL writing program and the Rhetoric writing program. When learning is conceived as situated activity and situated practice not just cognitive/mental activity to absorb a certain body of knowledge, it is very important to see where the students are located. Their physical, material location tells us something very important about their whole learning processes. In this sense, it is important to examine the disciplinary culture of the writing program into which students are

entering (to borrow activity system terminology, what kinds of activity systems they are entering).

First of all, I want to begin with the basic elements of activity theory: SMO (Subject Mediates Objective). Different subjects will lead to different objectives: the ESL program designed for international students mediates their objectives differently from the Rhetoric program, which is mainly aimed at native-English-speaking students. Then, Engestrom's activity system (SMO + Community, Rules, Division of Labor) allows me to see how the SMO in each program interacts with other social, political, institutional, and cultural factors in accomplishing its objective. I can see what kinds of community they are situated in within and beyond the classroom, what the official and unofficial rules are, and who does what etc. Activity theory helps me to see more clearly the two different institutional settings in which the ESL group and the NES group are situated. Even though they are located in the same place (UIUC), it is clear that they are situated in two different activity systems, which ultimately leads to different actions and operations. The different actions and operations can be found both at the instructional level and at the institutional level. At the institutional level, their different actions and operations are clearly reflected in their administrators' perspectives of the programs, their program overviews on the websites, their course objectives, their philosophical and ideological affiliations, therefore, their distinctive associated scholarship. At the instruction level, the distinct activity systems lead to differences in instructors' approach to writing and writing instruction, classroom assignments, classroom activities, genres of writing etc. As noted before, depending on the objective, the kind of activity of writing changes the way in which writing as a mediational tool is used: it represents different audience, format, grammatical construction, lexical items, tone etc., which ultimately leads to different genres of writing and different types of writing assignments.

Through the perspectives of both activity theory and practice theory, the study further explores the administrators' perspectives of their programs and the instructors' pedagogical practices. It examines their literacy socialization within their "zone of situated relationship" (Prior, 1998) in their disciplinary fields and their departments, because they reproduce their social structures (the duality of structure), which is the fundamental idea of practice theory and activity theory. My study traces the Rhetoric administrators' and instructors' situated cognition, situated activity, and situated practice in their academic affiliations with humanities, cultural studies, and writing studies; the ESL administrators' and instructors' situated cognition and situated practice in their academic foundation in their academic affiliations with Linguistics, Applied Linguistics, TESOL, and English for Academic Purposes. These also lead to different practices in terms of the main venues of their publications and conferences. Here Engestrom's activity systems are a useful visual conceptual map in discussing how cognition gets distributed across the various components in each program and how this distribution is closely tied to the main objectives of the activity systems in each program. My theoretical frameworks help me to examine the praxis situated in the Rhetoric courses and in the ESL writing courses, through which I further explore the meta-disciplinary discourses situated in the two programs.

Contexts of Learning: L1 and L2 Writing Programs in the US

Based on the findings of my study, I can say that the ways in which the ESL program and the Rhetoric program are operating at UIUC is a clear example of the division of labor model, which Paul Matsuda delineates in his 1998 article titled "Situating ESL Writing in a Cross-Disciplinary Context". In the article, he explores three models of the interdisciplinary relationship between ESL writing and composition studies: the division of labor model, the intersection model, and the symbiotic model. The division of labor model represents the

institutional distinction between ESL writing and composition studies, while the intersection model has ESL writing at the intersection between second language studies and composition studies. The symbiotic model creates new spaces such as “praxis situated in composition classrooms, praxis situated in ESL classrooms, and meta-disciplinary discourse” (p. 112). He argues for the importance of meta-disciplinary discourse for the field of ESL writing because of “its unique position as an interdisciplinary field that transcends two interrelated disciplines differing from one another in their philosophical, methodological, and ideological orientations” (p. 115). This line of thinking deeply resonates with me.

An examination of the underlying philosophies and the embedded ideological orientations of L1 and L2 writing practices will help us better understand the socio-historically, ideologically, epistemologically, and pedagogically situated pathways of L1 and L2 writing programs in the US. Let me begin with Dwight Atkinson and Vai Ramanathan’s (1995) ethnographic study of the cultures of writing programs. Their study, which took place over a 10-month period, examines the different interdisciplinary cultures and the contrasting cultural norms of academic writing and academic writing instruction in the University Composition Program (UCP) and the English Language Program (ELP) at a large US university. International undergraduates at the university are often required to proceed from writing classes in the ELP (the ESL institute of the university) into two-semester composition courses offered by the UCP.

The authors found that cultural knowledge is deeply embedded in each program, and the programs operate on different aims and underlying philosophies. The ELP emphasizes a direct teaching of strategic approaches, which include the deductive essay format, form/pattern focused instruction, and simplified writing processes. It promotes a norm of writing that might be called “workpersonlike prose”, and the students are trained to become “workpersons or technicians of

writing” (p. 560). On the other hand, the UCP advocates a developmental approach, a process oriented and inductive approach to academic writing, and the students in the program are constantly asked to think critically and to strive for greater depth in their thoughts and writing. The UCP writing courses emphasize the concepts of “insightfulness,” “forcefulness,” “thoughtfulness,” and “cogency” (p. 558). The authors compare the academic foundations of the programs: Applied Linguistics for the ELP and rhetoric/composition for UCP. The authors argue that the divergent disciplinary matrix has great impact on the underlying philosophies of the programs and the operations of the programs. They relate the deductive approach to writing in the ELP to the scientific approaches to language in applied linguistics—the way scientists (at least social scientists) express themselves in written communication. They trace the UCP practices in rhetoric/composition, the UCP’s mother discipline, which has a background in humanities. They explain that the differences in the disciplinary backgrounds and classroom practices of the writing programs are not trivial and highlight the potential negative effects of the differences on international students and the difficulties the students would encounter in their transition from the ELP to the UCP. The differences of the ELP and UCP writing practices are not trivial, and in fact, they eventually lead to the different literacy practices of the programs and the different identity representations of the two disciplinary fields, L1 and L2 Writing Studies.

Terry Santos’ 1992 article, “Ideology in Composition: L1 and ESL” is another important article when exploring the situated ideological, epistemological, methodological, and pedagogical orientations of L1 and L2 composition studies. Santos articulates that L1 composition studies are influenced by literature and critical literacy theories, while ESL composition studies are influenced by Applied Linguistics, scientific approaches, and the pragmatic objectives of the field. The different backgrounds have led the two disciplinary

contexts to be different from each other not only in their assumptions of language but also in the sociopolitical ideology in theory and practice. She further notes that the scientific approaches of applied linguistics have led its research orientations to be descriptive and quantitative, in which the concepts of neutrality and objectivity are important. Thus, the philosophical and political underpinnings of the field of L2 writing have a strong basis in the belief that is “unprejudiced by value judgments about the linguistic system, its speakers, and by easy extension, the sociopolitical circumstances attached to the system (p. 8)”.

Santos argues that L2 writing has adopted L1 process-oriented theoretical approaches mainly from the cognitivist and expressivist perspectives neglecting the social constructionist perspective that she associates with critical theory and critical pedagogy. Thus, L2 writing came to see itself pragmatically while L1 writing sees itself ideologically. It needs to be noted that her view of pragmatic orientation in L2 writing is based on pragmatism in everyday sense, which typically points to a kind of atheoretical stance that emphasizes achieving generally understood ends as opposed to a critical examination of given ends. Her view is closely related to the pragmatics of pedagogy in which “the relationship between theory and practice, ideas and their actualization, can only be realized within the domain of application, that is, through the immediate activity of teaching” (Widdowson, 1990). This view of pragmatism is quite different from John Dewey’s pragmatism (Dewey’s pragmatism is examined in Chapter Three in relation to symbolic interactionism, the methodological framework of this ethnographic study).

Ann Johns (1993) explained the lack of ideological discussions of L2 writing by pointing out the harsh reality of the disciplinary infrastructure of the field of ESL composition in comparison with the field of L1 composition in US higher education. The disciplinary history of L2 writing, the pragmatic orientation of L2 writing, the epistemological and methodological gap

between L1 and L2 writing in terms of theory, practice, different students, resources, and support systems are reflected in her following statement:

In addition to our homelessness and oppression on campuses, our lack of training in composition theory and our necessary reliance upon a limited set of textbooks and translated L1 research and theory, we are splintered by the need to serve a large variety of students who represent considerable diversity in cultures, languages, previous educations, future needs, and economic status (p.85)...We are expected to perform miracles with students in the shortest periods of time imaginable, teaching the most difficult of the skills while being allotted little time for research, preparation, study—or ideological discussion. Our plates are too full. (p.86)

Reid (1989, p. 232) supported Johns' position and argues that ESL composition teachers should be pragmatists because they should "discover what will be expected in the academic contexts their students will encounter, and they must provide their students with the writing skills and the cultural information that will allow their students to perform successfully." John Swales (1990, p. 9) explained that the lack of ideological and political perspectives on the ESL writing agenda is caused by the pragmatic concerns of ESL writing to help non-native speakers to develop their academic communicative competence without paying much attention to making contributions to intellectual history. This point was supported by Ann Raimes (1993, p. 308) who stated that "social constructionism in TESOL literature has been stripped of its ideological basis and fails to offer an approach that authentically examines and questions that aims of education and society."

Some L2 writing scholars interrogate the epistemological and social assumptions of pragmatism and the myth of neutrality in L2 writing from a different perspective. Desmond Allison (1996) contends that pragmatism itself is a response to action in context, and pragmatism in EAP should not be understood just "as a unified discourse offering constant ideological support to an unexamined educational, academic, sociopolitical status quo" (p. 85). He emphasizes the pragmatic stance, such as John Swales' position, to help non-native speakers develop their academic communicative competence does not imply any trivialization or a

rejection of the place of ideology in EAP and in second language education. He highlights that “... pragmatically inclined EAP practitioners and scholars seek to contextualize their understanding and action, in a wide variety of circumstance in order to pursue educational goals that they value within possibilities and constraints that they identify” (p. 99).

In contrast to Santos’ dichotomization of pragmatism vs. ideology, Sarah Benesch (1993) also argued that L1 composition was not really more political than L2 composition, and pragmatism itself is political because it reflects “an endorsement of the current relations and condition in school and society” (p. 710). She reiterated that all forms of education were political, and any educators could not be politically neutral. She called the pragmatic stance of EAP “accommodationist pragmatism” (ibid.) and argued that “... the good intentions and hard work of EAP researchers may actually make life harder for both ESL faculty and students because of EAP’s accommodation to traditional academic practices which limit the participation of non-native speaking students in academic culture (p. 713).” Benesch (2001) portrays ESL teachers in the ESL literature as trainers who “accept and enact predetermined requirements ... to help students fulfill target demands unquestioningly” (xviii). She presents some specific examples of pedagogical practices based on her ideas of critical needs analysis (1996), critical rights analysis (1999), and critical EAP (2001), and maintains that critical approaches will lead the field of ESL writing to grow as an independent discipline without a need to justify its existence by serving other departments.

Alastair Pennycook (1994, 1997, 1999) also argued for critical approaches to ESL writing and TESOL. Pennycook (1994) underscores that pragmatism is itself an ideology which infuses a great deal of applied linguistics and states that the emphasis on pragmatism is rooted in Anglo-Saxon tradition of language study from logical positivism and applied linguistics, which do not

typically consider the social, historical, political, ideological, and cultural contexts. Pennycook (1997) called current pragmatism vulgar pragmatism and emphasized that the neutrality discourse ultimately leads the EAP to be a service industry. He argued for critical pragmatism, incorporating Fairclough's (1992) notion of critical language awareness and Freire's (1970) idea of conscientization into EAP. He further noted that it was imperative to differentiate critical thinking, which was a buzz word in the current ESL literature, from critical approaches to TESOL. According to Pennycook (1999), critical thinking is an "apolitical approach to developing a sort of questioning attitude in students; critical approaches to TESOL have to do with a political understanding of the location of pedagogy and the development of a way of teaching aimed at transformation" (p. 341).

There are ongoing arguments and counterarguments about the ideological orientations of ESL writing with regard to the pragmatic orientations of ESL writing and the issues of politics, ideology, power, and racism and colonialism in TESOL and L2 writing within the field, all of which I cannot discuss here due to space limitations. The following statement that Terry Santos made in her 2001 article, "The Place of Politics in Second Language Writing", nine years after her 1992 article represents a dominant view of L2 writing practitioners on the issues of neutrality and the pragmatic aims of L2 writing in the US:

The indictment by critical educators that traditional teaching wears a mask of neutrality is its very beauty, the triumph of the liberal and pragmatic tradition of public education in the United States. Two great advantages result from this established—but always contested—consensus. First it prevents classrooms from becoming open political training grounds and students from being used by their teachers for the purpose of political proselytizing on the left or right ... Second, it enables teachers and students to turn their attention to other subjects and other ways of seeing and understanding the world. (p.182)

Her statement—the indictment by critical educators that traditional teaching wears a mask of neutrality is its very beauty—is a clear contrast to the view of scholars who support critical

literacy and critical pedagogy in L1 and L2 writing studies (e.g. Benesch, Pennycook). One of the most well-known L1 writing scholars, when it comes to a discussion of the pedagogical, epistemological, and ideological orientations of L1 composition, is James Berlin. His view is often cited by L2 writing scholars to highlight the differences of ideological orientations between L1 and L2 writing (e.g. Benesch 1993; Atkinson & Ramanathan, 1995). Berlin (1992a, 2003) contends that the main objective of the writing classroom is to prepare students for critical participation in public life and to make students aware of cultural codes. Students should be able to use their reading and writing practices to articulate their positions and critique the positions of others on various issues in society. He articulates his view of literacy education as follows:

Our business must be to instruct students in signifying practices broadly conceived—to see not only the rhetoric of the college essay but the rhetoric of the institution of schooling, of politics, and of the media, the hermeneutic not only of certain literary texts, but also the hermeneutic of film, TV, and popular music. We must take as our province the production and reception of semiotic codes broadly conceived, providing students with the heuristics to penetrate these codes and their ideological designs on our formation as the subjects. (2003, p. 100)

His statement demonstrates a view of language as a product of social, political, and ideological relations, and it highlights the dialectical relationship between language and the ideological conceptions of the economic, social, political, and cultural arrangements. Berlin (1988, 1992a, 1993, 2003) elaborates on the dialectical relations of language, culture, ideology, and knowledge construction through the rhetorical perspective of “social-epistemic”. His concept of social-epistemic rhetoric conveys his vision of a writing class, which leads students to use their reading and writing practices to articulate their positions and to critique the positions of others on various issues in society. His idea of signifying practices—rather than a sign system—underlines that language and literacy practices are always embedded in the socio-political contexts and power relations. The idea of signifying practices highlights that language is never innocent; a rhetoric is

never innocent; knowledge construction is never innocent, thus, a way of teaching can never be innocent.

Berlin (1992a, 1992b, 1993, 2003) reiterates that the work of rhetoric should be to study the production and reception of these signifying practices of language and culture. He emphasizes that “language is a social construction that shapes us as much as we shape it” (2003, p.92), and “in teaching writing we [rhetoricians] are providing students with guidance in seeing and structuring their experience, with a set of tacit rules about distinguishing truth from falsity, reality from illusion” (1987, p.7). In essence, the issue of ideology, which is a central issue in the social epistemic writing classroom, illustrates that writer, reader, text, and material conditions (i.e. social, political, cultural conditions) are always interacting with one another. He maintains that “every pedagogy is imbricated in ideology in a set of tacit assumptions about what is real, what is good, what is possible, and how power ought to be distributed” (1988, p. 492) and “the choice is never between ideology and absolute truth but between different ideologies” (1992a, p. 23).

In various publications, Berlin (1992a, 1992b, 1993, 2003) argues that English studies, which is an intellectual affiliation and professional identity of L1 composition, should be refigured along the lines of cultural studies. He maintains that the divisive oppositions between poetics and rhetorics in English studies and the meaning of culture and its role in English studies have to be reformulated in the paradigms of critical literacy and cultural literacy. His view of the reformulation of English studies as cultural studies (2003) points out a more critical perspective of language and culture that is, language not as a sign system but as a complex system of signification (or signifying practices) that constructs realities rather than simply records realities, as reflected in the essentialist view of language of the formalist approach. Berlin (1992a, 1992b,

2003) demonstrates how cultural studies approaches can be integrated into the writing classroom and how students become critical readers of their cultures. His writing courses—which are organized around an examination of cultural codes—lead students to read and write their daily experiences of cultures, and students are constantly asked to be engaged in critical thinking of the cultures of their lives. The pedagogical practice that guides students to view their social realities in terms of cultural practices is very important when examining the ideological, methodological, and epistemological orientations of L1 composition programs in the US.

Summary. Comparing and contrasting the cultures and the disciplinary fields of the writing programs is not an easy job. There can be different views depending on the researcher's analytical lens and the part of reality he/she wants to examine. In this section, I tried to delineate some of the epistemological, pedagogical, and ideological orientations of L1 and L2 writing programs that will help us better understand the socio-historically, culturally, and politically situated pathways of the programs. I also wanted to illustrate how the differing contexts of the programs create a division in writing scholarship and a division of labor between L1 and L2 writing teachers in the US. I want to end this chapter with the following statement that Michel Foucault (1972) made in his book, *The Archaeology of Knowledge & the Discourse on Language*:

Education may well be, as of right, the instrument whereby every individual, in a society like our own, can gain access to any kind of discourse. But we well know that in its distribution, in what it permits and in what it prevents, it follows the well-trodden battle-lines of social conflict. Every educational system is a political means of maintaining or of modifying the appropriation of discourse, with the knowledge and the powers it carries with it. (p. 227)

Chapter Three

Methodology and Research Design

My study requires deeper and broader theoretical, philosophical, and methodological commitments than most classroom-based literacy studies would need because it examines the situated disciplinary cultures of the L1 and L2 writing programs. In other words, since it is a comparative study that looks into the social structures of the two programs beyond the classroom setting, the study needs a situated qualitative research methodology that allows me to analyze the contextualizing features of sociocultural, historical, ideological, and pedagogical backgrounds, and symbolic actions and interactions through what Geertz (1973, p. 6-7) calls a “thick description” of the cultures of the programs. This kind of analysis is possible only through the immersion of the researcher in the culture and language, her long-term fieldwork, her long-term participant observation and her in-depth interactions with the participants, multiple interviews, and macro-analysis and micro-analysis of spoken and written data. Thus, ethnography is an appealing research methodology for my study because it allows me to describe, explain, and analyze the deep social interactions and dialectic processes of the literacy practices across the various domains of their literacy socialization in relation to the whole situated collective systems of which they are a part. My sociocultural theoretical commitments—activity theory and practice theory—and my research questions are epistemologically in harmony with ethnographic research methodology. Ethnographic methodology also interconnects my original interests in exploring the relationships between culture and cognition, text and context, micro and macro, and situation and structure. Thus, my methodology becomes a living methodology.

This chapter is divided into five sections. First, it begins with a discussion of the epistemological and ontological backgrounds of ethnographic research approaches. A solid conceptual understanding of the philosophical and epistemological underpinnings of

ethnographic research is very important for my ethnographic inquiry into the ESL and Rhetoric writing programs. Then, it examines the historical and philosophical backgrounds of symbolic interactionism, which is the main interpretive framework of this ethnographic research, and why it is a suitable basis for the study. In the following section, it looks into the origin and rationale for the concepts of thick description and thick interpretation, which are essential ideas in ethnographic research. Then, it examines the term, participant observation, which is the primary method of data collection in ethnographic studies. The last section discusses the specific procedures and sources of data collection for the current study.

Ethnography: Its Paradigm and Rationale

Ethnography originated in anthropology. It developed theoretically as hermeneutics, which generally refers to the nature and means of interpreting a social action, utterance, or text (Schwandt, 2001). It is one social research method that alludes to the situated, empirical description and analysis of a culture of a social group, an institution, or a community. Generally speaking, it is embedded within the naturalistic paradigm (Hammersely & Atkinson, 1983), which is based on the phenomenological perspectives of reality, truth, knowledge construction, and the subject/object relationship. Phenomenological perspectives emphasize the subjective, everyday experiences of the social actor. In a simple language, in comparison with positivism that stresses hypothesis-testing and the discovery of universal laws, the naturalistic paradigm believes in a multiplicity of reality and truth; thus, it emphasizes that research methods should respect the empirical world and socially constructed nature of human reality and truth.

Naturalism draws on a variety of philosophical and sociological traditions such as symbolic interactionism, phenomenology, hermeneutics, linguistic philosophy, and ethnomethodology (Hammersely & Atkinson, 1983). All these traditions believe in the social construction of

meanings, situated interpretations of meanings, multiple realities, multiple truths, and the inseparability of the subject and object relationship. They hold that there is no objective data since the researcher and the phenomenon under study are deeply intertwined with each other.

Ethnographic approaches are often seen as representing qualitative research methodology, which operates under a social constructionist epistemology and the grand social theory of interpretivism (Kamberelis & Dimitriadis, 2005). The constructionist and interpretivist frameworks maintain socially constructed realities and situated understanding and interpretation. Interpretive inquiry, which is interchangeable with hermeneutic inquiry, is predicated on the notion of situatedness in understanding meanings and practices in human life. The process of ethnographic understanding draws on a hermeneutic model of knowing, which is often called the hermeneutic circle. A thorough definition of the hermeneutic circle is a little difficult here (it is beyond the scope of this dissertation). To put it in simple terms, the hermeneutic circle illustrates all human efforts to understand and interpret are inextricably bound up with the background and context in which the social actor is situated in terms of his/her world view, belief system, gender, previous experiences, etc. It highlights the view that our human life is governed by explicit processes of interpretation rather than by universal, fixed norms. The hermeneutic circle in qualitative inquiry illustrates “a continuous dialectical tacking between the most local of local detail and the most global of global structure in such a way as to bring both into view simultaneously” (Geertz, 1979, p. 239). Through the direct participation of an on-going social dialogue, the ethnographer examines the parts in relation to the whole, and the whole in relation to the parts, back and forth. The ethnographer tries to understand, describe, and explain how the micro-structural elements relate to bigger macro-structural elements in the whole sociocultural matrix. This is one of the major benefits of ethnographic research because it helps the researcher

to understand “more macrosituational dimensions of social life (as well as material conditions, social and cultural structures, and fields of power), which are less accessible through microanalysis” (Kamberelis & Dimitriadis, 2005, p. 73).

In ethnographic research, the researcher does not bring *an priori* hypothesis to the research site. However, it does not mean that the ethnographer enters into her research site without any pre-existing assumptions, theoretical lenses, and cultural biases (I will discuss this in greater depth in the section, “Thick Description and Thick Interpretation”). Instead of setting out to test certain hypotheses about a particular social phenomenon, she explores the nature of the phenomenon in depth primarily dealing with unstructured data (Atkinson & Hammersley, 1994) through long-term participation and observation as a primary method of data collection (I will discuss this further in the “Participant Observation” section). Ethnographic research methods are more interested in praxis, dialogic research practice, emotionality, verisimilitude rather than in the positivistic notions of validity, generalizability, and reliability (Denzin & Lincoln, 2000). Definitely, it is not based on hypothetico-deductive methods. In general, in ethnographic inquiry, the researcher moves from data to idea: it relies on inductive analysis, which involves “analyzing multiple forms of data to discover recurrent themes and thematic relations” (Kamberelis & Dimitriadis, 2005, p. 19). But the analytic strategies, either inductive or deductive, are not the key feature to be noted here. What is important is that the researcher grounds her methodology in the nature of the phenomenon she wants to study, the research questions fit the research methodology, and the researcher recognizes the dialectic relationship among her idea, data, and research methods. In other words, the nature of the phenomenon and the research questions should lead the researcher to a certain methodology, and the data that the researcher collects reshape her research questions, and her hypothesis emerges *in situ* as the study continues.

People often think that ethnographic inquiry aims to *describe* the culture of the social phenomenon under investigation. But, ethnography is not devoted to a simple description of the phenomenon: it is more than just a sophisticated written description of a culture. It is a highly nuanced and multi-faceted interpretation of a culture. Ethnographic inquiry attempts to understand, interpret, describe, and explain a highly complex phenomenon. It aims to illuminate the phenomenon in a thickly contextualized manner in order to reveal the relations among the various aspects of the phenomenon under study. The insights of ethnography will lead the researcher to draw large, explanatory conclusions from small facts, details, and specifics. Borrowing Gilbert Ryle's analogy (as cited in Geertz, 1973, p. 6), it leads the inquirer "to distinguish twitch from wink, and wink from twitch" because "small facts speak to large issues and wink to epistemology and theory". Thus, ethnography is also concerned with developing valid explanations and theories. Clifford Geertz (1973) argues:

[we] set down the meaning particular social actions have for the actors whose actions they are, and stating, as explicitly as we can manage, what the knowledge thus attained demonstrates about the society in which it is found...Our double task is to uncover the conceptual structures that inform our subject's acts, the "said" of social discourse, and to construct a system of analysis. (p. 27)

The primary goal of ethnographic investigation is to find "the general in the particular" (Hammersley, 1992, p. 16), to discover "cultural patterns" of a social group, (Athanasess & Health, 1995, p. 267), to understand a society's collective cognitive structures (Geertz, 1973, p. 27), and to reveal "the macrosituational dimensions of social life" (Kamberelis & Dimitriadis, 2005, p. 73). However, this should not be confused with the discovery of universal laws in an explanation of a particular phenomenon, which is the goal for positivism. Ethnographic inquiry aims for holistic analysis. It has to be noted, however, that the idea of holism in a 'holistic' study of culture and a 'holistic' ethnographic analysis should not mean that the ethnographer describes

and analyzes ‘the whole of a culture’ in ethnography. We know that, in actuality, there is no completely holistic cultural analysis and such a study cannot exist. Heath (1982) specifically notes that “the concept of holism is a guiding concept, one that holds out for anthropologists the constant reminder of the interdependent nature of culture, which is indeed greater than the sum of its parts” (p. 42). Ethnographic work is holistic “not because of the size of the social unit, but because units of analysis are considered analytically as wholes” (Erickson, 1977, p. 59) and “any aspect of a culture or a behavior has to be described and explained in relation to the whole system of which it is a part” (Watson-Gegeo, 1988, p. 577).

Ethnographic research methodology opened up a very important dimension especially in the study of language and literacy practices. Shirley Brice Heath’s work, *Ways with Words* (1983), which is considered one of the most seminal works in the field of language and literacy studies, is the product of her nine-year ethnographic study between communities and classrooms in the Piedmont Carolinas. Ethnographic research methods offer powerful ways to study language and literacy practices and to closely examine language and literacy socialization processes, and the interdependence of language, culture, and context. I strongly believe that ethnographic research methodology has a great future because it leads language and literacy researchers to probe into many previously unaddressed questions. Gilmore and Glatthorn (1982) also note that “what ethnography should bring to education is not answers but a listening, learning posture that—based in respect for informants—leads to the explication of the important, unaddressed questions” (p. 5). Here I want to reflect on a resonating remark that Dressman and McCarthey (2004) made in their article, “Toward a Pragmatics of Epistemology, Methodology, and Other People’s Theories in Literacy Research”, researchers not only draw on the various

methods and perspectives of other researchers but also they should engage in constant dialogue about the assumptions, interpretations, and consequences of their research.

Reflecting on my theoretical positioning, the nature of the phenomenon I want to study, and the methodological paradigm examined above, I firmly believe that ethnographic research methodology fits my qualitative inquiry into the culture of the writing programs. My research questions and my sociocultural theoretical commitments are epistemologically in harmony with ethnographic research methodology. Ethnography allows me to analyze the social reality and the deep social structures in which the ESL and Rhetoric programs are situated, and the symbolic interactions and dialectic processes of their literacy practices across the various domains of their literacy socialization in relation to the whole situated collective systems of which they are a part.

Ethnographic research can be grounded in a variety of theoretical perspectives and interpretive standpoints, which include symbolic interactionism, structural functionalism, cultural and cognitive anthropology, feminism, Marxism, ethnomethodology, critical theory, cultural studies, postmodernism, etc. (Atkinson & Hammersley, 1994; Atkinson, Coffey, Delamont, 1999; Atkinson & Housley, 2003). The methodological framework of my study is based on symbolic interactionism. Let me explain what it is and why it is useful for my study in the following section.

Symbolic Interactionism

Symbolic interactionism originated in the Chicago school of sociology. One of the major proponents of symbolic interactionism was George Mead (1863-1931). His work was further developed by Herbert Blumer (1900-1987), his protégé, who coined the term, symbolic interactionism, in 1937. Symbolic interactionism is a theoretical counter to the stimulus-response model of human behavior, which characterizes the behaviorist research tradition. The Mead-

Blumer version of symbolic interactionism is predicated on the following three themes: 1) humans act toward people and things on the basis of the meanings that they have for them, 2) these meanings derive from social interaction, which is made through symbols, and the attribution of meanings is a continuous process, and 3) meanings are constructed by the interpretive processes of the social actor, and social systems are constantly reconstructed through this meaning attribution process (Schwandt, 2001).

The Mead-Blumer interactionist framework represents the Chicago tradition of qualitative research, which emphasizes field-work based research methods. In this framework, meaning attribution is a product of social interaction, which is a process of construction and interpretation; it is not as a mere response to internal or external factors. The most important methodological implication of this argument is that research methodology should be grounded in the empirical world under investigation, and the researcher should try to observe the phenomenon as closely as possible and as in depth as possible, trying to see it from the actors' point of view and to understand how they interpret meanings and how they construct their own actions based on the interpretations (Woods, 1992). The Mead-Blumer ideas are based on a phenomenological position. As I discussed in the previous section, a phenomenological perspective emphasizes socially constructed realities, the subjective, everyday experiences of the social actor, and the context-dependent, situated interpretation of the actor. It rejects realism on the grounds that there is no reality independent of our experiences, and we can only have knowledge of the phenomenon available to our senses (Hammersley, 1989). Basically, the interactionist framework highlights that interaction and interpretation are inextricably intertwined with each other: understanding human social interaction entails understanding how the social actors engaged in the interaction interpret meanings and how they construct their

action based on the interpretation. In this sense, it is understandable why qualitative inquiry is often interchangeable with interpretive inquiry and phenomenological inquiry.

Ethnographic research methodology applies the symbolic interactionist principles and its methodological assumptions to the research process itself (Woods, 1992; Rock, 2001). The ethnographer enters a research site, which is already interpretive at work: the research site is already actively constructed and reconstructed by the interpretive processes of the social actors (Rock, 2001). My study, an ethnographic inquiry into the cultures of the L1 and L2 writing programs, tries to capture the symbolic interactions and dialectic processes of their literacy practices. As noted in Chapter One, it is not just a sophisticated description of the cultures of the writing programs. I am committed to much more than that. The study investigates the relationships between their literacy practices and the social structures in which they are situated, and the micro and macro dimensions of their literacy practices. It looks into how the participants (program administrators, instructors, and students) interpret the objectives of their programs, how they make sense of their programs, how they construct their actions as Program Coordinators based on the interpretations, how their interpretations (re)construct their literacy practices, and how their everyday practices (re)impact the social structures of their programs, and so on.

Ethnographic research has always contained a variety of theoretical and methodological perspectives within it, but interactionist research has been a primary inspiration for the development for ethnographic research (Atkinson & Housley, 2003). The symbolic interactionist philosophy underlines respecting the empirical world and understanding social interaction within the situated context because the situation affects perspectives, interpretations, and behaviors. The perspectives, interpretations, and behaviors affect the situation again and reshape the situation.

This social interaction is a process of construction not a simple response to external and internal factors. Paul Rock (2001) highlights this point:

The social world is taken to be a place where little can be taken for granted *ab initio*, a place not of statistics but of process, where acts, objects and people have evolving and intertwined local identities that may not be revealed at the outset or to an outsider. (p. 29)

The main philosophical influence on the methodological framework of symbolic interactionism is pragmatism (Hammersley, 1989; Kamberelis & Dimitriadis, 2005; Schwandt, 2001). It is a school of thought that emerged primarily from the famous American philosophers, Charles Peirce, William Kent, John Dewey, and members of the ‘Metaphysical Club’ at Harvard University. I discussed the pragmatic aims of ESL writing in Chapter Two, and perhaps pragmatism might deserve a chapter-length discussion if my dissertation were a philosophical analysis of the L1 and L2 writing programs. But I want to focus on its methodological implications for the symbolic interactionist framework here.

Pragmatism has had a big influence on the development of the interpretivist research paradigm. Pragmatist philosophers refuted the founding assumptions of analytic philosophy, the idea that some propositions are true independent of human experience (Biesta & Burbules, 2003). Willard Quine, who labeled his position a “thorough pragmatism” argues that “observation as such cannot give us knowledge: observation only becomes meaningful through interpretation and when we interpret our observation, a whole body of assumptions and theory comes into play” (as cited in Biesta & Burbules, 2003, p. 7). As we saw above, this interpretivist perspective is clearly reflected in the principles of symbolic interactionism, which emphasize that meanings are always constructed by the interpretive processes of the social actor, and social systems are constantly reconstructed through this meaning attribution process. It highlights the view that “humans are

purposive agents who confront a world that must be interpreted rather than a world composed of a set of stimuli to which the individual must simply react” (Schwandt, 2001, p. 245).

As many people know, pragmatist philosophy emphasizes experience and the social construction of knowledge and reality. Even though there are disagreements among individual pragmatists in various respects, pragmatist philosophy puts a greater emphasis on experience and it regards experience as “the starting point and the terminus of all knowledge ... we cannot know anything beyond our experience” (Hammersley, 1989, p. 45). Dewey believes that experience, which refers to the “transactions of living organisms and their environment” (Biesta & Burbules, 2003, p.28), should be the fundamental basis for the construction of meaning. He regards reality as “a transaction between the external objective world and the subjective mind of the observer” (Jansen & Peshkin, 1992, p. 698). This is the foundation of Dewey’s well-known transactional approach, which allows Dewey to move beyond the dualism between body and mind, stimulus and response, objectivism and subjectivism, and object and subject in inquiry. Dewey argues that human inquiry should not begin from the dualism between mind and matter: a point of departure for all philosophy should “contain them both in an unanalyzed totality” (1925a, p. 18). He calls this approach the “empirical method” at first (1925a, p. 18), but he calls it the “transactional approach” later (1949, p. 127-130). The transactional approach is consistent with the methodological assumptions of naturalistic research.

In a similar effort, the English sociologist, Anthony Giddens, tries to overcome the binary opposition of objectivism and subjectivism in his structuration theory. As I discussed in the theoretical framework section of Chapter Two, he sees structure as “both the medium and the outcome of human activities” (1986, p. 533). In this view, structure (social systems) and human agents are mutually constitutive of each other. He (ibid.) develops the concept of practical

consciousness, “the underlined center of human practical activity” (p. 537) to reinforce his hermeneutic and phenomenological perspective in empirical social inquiry. He holds that practical consciousness is the connection between human agency and the social systems that are constantly reshaped by the individuals. He (ibid.) emphasizes that individuals and social life should not be viewed in opposing perspectives because social life is “produced and reproduced in the moments of social activity stretching across the time/space context of action” (p. 541). Giddens (ibid.) argues “Any account of social activity which eliminates the significance of practical consciousness is therefore massively deficient in respect of identifying the forms of knowledgeability that human agents display in the context of social life” (p. 537).

The conceptual framework of symbolic interactionism highlights the relationships between micro and macro, text and context, process and structure, situation and society, cognition and affectivity, agency, institution, etc. This is the most important aspect that the interactionist methodological framework suggests for my ethnographic dissertation project, and I believe that the interactionist perspective is epistemologically in harmony with my theoretical positioning, sociocultural theory. Now I can better understand Prior’s (2005) sketch of the historical development of sociocultural theory that emerged out of the traditions of phenomenology, pragmatics, and Marxism. The interactionist framework enhances my understanding of the key notions of situatedness and context in sociocultural theory. The methodological implications of the interactionist ideas also lead me to a broader insight of the concept of contextualism. I realized that the notion of context should not be understood in a deterministic way: the notion of context should be understood along with the ideas of interaction and interpretation. Schwandt’s (2001) explanation of contextualism is helpful here:

Contextualism refers to the nature of interpretations...Context is not simply a background of influences and determinants of meaning, identity, speech, and so forth that is

detachable from those human actions. Nor is context simply the set of interpreted conditions in which something occurs or exists. Rather, context is produced in the social practice of asking questions about meaning, identity, speech, and so on. (p. 37)

Relating this point to my study, it becomes more clear to me that the literacy practices of the ESL and Rhetoric programs are not determined simply by the disciplinary contexts in which they are situated: the cultures of the programs are shaped and reshaped by how the participants interpret and make sense of their programs, how the interpretations (re)construct their literacy practices and how their everyday literacy practices (re)impact and (re)produce the social structures of their programs and so on. Symbolic interactionism resonates with my study because it offers me a useful way to explain *the collective group practices* in the ESL and Rhetoric programs. The interactionist framework also reminds me of the important relationship between their everyday practices and their interpretations because “the context of practices disciplines interpretation” (Flyvbjerg, 2001, p. 115). So far, I have tried to cover some of the major features in a discussion of symbolic interactionism. A very important aspect that I have not discussed for interactionist research and ethnography yet is the researcher’s own self-interpretation. Just as the people studied are part of the context, the researcher is also a part of the context, and the whole research activities are constructed and interpreted by the researcher: the researcher’s self is inextricably bound up with the research. I will discuss them in the following section. I want to end this section with the remark that the Danish scholar, Bent Flyvbjerg (2001), made in *Making Social Science Matter: Why Social Inquiry Fails and How It Can Succeed Again*, “We see, therefore, that context-dependence does not mean just a more complex form of determinism. It means an open-ended, contingent relation between contexts and actions and interpretations” (p. 43).

Thick Description and Thick Interpretation

Perhaps, ‘thick description’ is one of the terms that people come across the most in the ethnography literature. At the beginning of this chapter, I noted that ethnography is one social research method that alludes to the situated, empirical description and analysis of a culture of a social group with an aim to illuminate the phenomenon under study in a thickly contextualized manner in order to reveal the relations among the various aspects of the phenomenon. The thick, contextualized description does not mean a description with a lot of details and sophisticated illustrations. Certainly, it does not mean describing what takes place with a focus on observable behavior (the behavioristic emphasis). The idea of thick description has a much more profound meaning, and it is a very important concept in the tradition of ethnographic research, which deserves a serious attention. The philosopher, Gilbert Ryle created the notion, but Clifford Geertz, developed it further and has been widely cited for the term.

Perhaps, a good place to start a discussion of thick description is the twitch/wink example (Geertz, 1973, p. 6-7). There are two boys rapidly contracting the eyelids of their right eyes: one is an involuntary twitch and the other one is a conspiratorial signal to a friend. The difference between two is vast: the twitcher has contracted his eyelid, a biological movement, but the winker has communicated, “a speck of behavior, a fleck of culture, and a gesture”. Then, there is a third boy who parodies the first boy’s wink: he is neither twitching nor winking. He is parodying the first boy’s wink. To describe this third boy’s action as a simple contraction of his eyelid is what Ryle calls ‘thin description’; to unravel its complexity and significance further, that is, the meaningful structures in terms of twitches, winks, fake-winks, parodies, rehearsals of parodies is what Ryle calls ‘thick description’, the object of ethnography, which requires interpretation.

To put it in simplest terms, a thick description provides the context, the intentions, and the circumstances of a social action as opposed to a thin description that may simply report a fact independent of its context, intentions, and circumstances. But that is not the main point to be noted here. What is important in a discussion of the concept of thick description is the interpretive characteristic of *description*. Qualitative inquiry highlights that all description is itself already an interpretation: it is a *construction*. There is no such thing as pure description, and “all description is selective and descriptions can never reproduce the phenomena described” (Hammersley, 1992, p. 187). So, to thickly describe a social action actually means “to interpret it by recording the circumstances, meanings, intentions, strategies, motivations, and so on that characterize a particular episode” (Schwandt, 2001, p. 255). Atkinson et al. (2003) further explain the concept:

[Thick description] is a dreadfully misunderstood and misrepresented term...What it clearly does *not* mean is a sociological or anthropological account that simply has a lot of detail or that is richly illustrated with vignettes and illustrative material. Rather, it means a disciplined appreciation of the over-determination of cultural phenomena and of social forms. In other words, social is densely coded and performed through multiple frames of reference. There are multiple forms through which the social is enacted and accounted for...It is the task of the participant observer to make sense of actions that are constructed and interpreted through these multiple forms. It is, moreover, important to understand and to document how social actions are enacted. (p. 114) (*italics added for emphasis*)

This passage highlights the socially constructed, interpretive characteristic of description, and culture is not something out there that “one invokes as an explanation for action. [Rather] culture is what is enacted” (Atkinson et al, 2003, p. 103). Geertz (1973) maintains that culture is semiotic, the culture of a people is “an ensemble of texts” (p. 452), and “man is an animal suspended in webs of significance he himself has spun” (p. 5). Thus, for him, the study of a culture means reading the texts and understanding those webs of significance. The idea of thick description aims at understanding the webs of significance and sorting out “the structures of

signification that make all social practices intelligible and viable as social practices” (Kamberelis & Dimitriadis, 2005, p. 109). This is a very important point for thick description in ethnographic research, but I know it is a complex task. The real value of ethnographic research lies in the capacity to explore *the complexity of our social life*, and I believe that an unraveling of the complexity of relations in the phenomenon under study is what ethnography can contribute to human sciences. So, it is very important for the ethnographer to have a proper understanding of the concept of thick description in exploring complex and highly contextualized social phenomena. The ethnographer should remember the interpretive characteristic of all description, and ethnography is basically “an interpretive exercise in thick description” (Spencer, 2001, p. 445). There is no uninterpreted data in ethnographic work, and what we call data are actually “our own constructions of other people’s constructions of what they and their compatriots are up to” (Geertz, 1973, p. 9). As MacIver (1931, as cited in Hammersley, 1989, p. 107) argues:

[T]he facts come into being only with the work of interpretation, and they grow more numerous and more interesting and more complicated and more ordered and more simple as the interpreter brings his own intelligence into play. They will give him no answers except the answers he himself construes for his own questions. And he cannot ask questions unless he knows what he is in search of. (p. 28-29)

What the ethnographer is in search of definitely impacts the thick description of the phenomenon under study because, as noted before, all description is selective and the act of interpretation itself is situated: the epistemological orientation and theoretical assumption of the researcher do affect the interpretive processes. Thus, ethnographic descriptions are inherently theoretical and the idea of thick description is “already heavily theoretically informed” (Woods, 1992, p. 382), and it has important implications for the relationship between theory and practice in ethnographic research (Spencer, 2001). In her article, “Ethnography and Composition”, a composition scholar, Beverly Moss (1992), maintains that “good ethnographies are theoretically

driven. (p. 156)” But I want to emphasize that thick description should not be confused with theoretical description because the concept of theory always carries with it some sense of universality. Ethnographic descriptions are theoretical only in the sense that “they *apply* theories to the understanding of particular phenomena” (Hammersley, 1992, p. 25). Asking little questions focusing on the thick description of the phenomenon will lead the inquirer to distinguish twitch from wink, and wink from twitch because small facts do speak to large issues and wink to epistemology and theory, which often lead to big answers (Geertz, 1973). In this sense, ethnography is concerned with developing valid explanations and theories: it is more than a sophisticated description of a culture.

Besides the epistemological orientation and theoretical orientation of the researcher, the thick description of the phenomenon under study is also greatly affected by the researcher’s situatedness in terms of her gender, race, nationality, tradition, cultural biases, class, lived experiences, educational background, personality, abilities and so on. That is, no matter how thickly and how holistically I describe, analyze, and compare the cultures of the writing programs, the results of my study will be greatly affected by my femaleness, my Koreanness (a non-native speaker of English), my traditional values and cultural biases (I grew up in a deeply homogeneous culture before I came to the US for graduate study), my interdisciplinary backgrounds in TESOL and Writing Studies, my teaching experience of ESL writing for five semesters in the L2 program and Rhetoric classes for two semesters in the English Department, and consulting experience at the University’s Writing Center, my lived experiences, my emotions, my current status as a doctoral student and as a writing center consultant, my personal traits and so on. My study will be also affected by my location, University of Illinois at Urbana-

Champaign, an international center for qualitative inquiry methodology, in which I am enrolled as an international doctoral student and conduct the current research.

As Geertz (1973) argues, “the locus of study is not the object of study. Anthropologists don’t study villages; they study *in* villages” (p. 22). So, my ethnographic inquiry into the cultures of the writing programs is *my version of the story*—a story by a Korean doctoral student who has lived in the community of Champaign-Urbana for the past eight years for her graduate study. My English is highly fluent, but there are certain nuances, special vocabulary, and certain gestures, looks, other features of body language that emerge in social interaction, which I do not completely understand. So, my ethnographic inquiry into the cultures of the programs will be affected by my limited understanding of symbolic actions and interactions and other means of communication. As the proverb goes, it is not that the painter draws what he sees, but he sees only what he can draw. Eisner (1990) emphasizes that:

Whatever it is we think we know is a function of a *transaction* between the qualities of the world we cannot know in the pure, non-mediate form, and the frames of reference, personal skills, and individual histories, we bring to them. (p. 10)

In essence, the idea of thick description is deeply intertwined with what Denzin (2001, p. 127) calls “thick interpretation”, which joins ethnography with both the researcher’s biography and her lived experiences. Methodologically speaking, the ideas of thick description and thick interpretation are like two sides of the same coin. Denzin (1998) argues that thick descriptions create thick interpretations, and “thick interpretations interpret thick descriptions, in terms of the local theories that are structuring people’s experiences” (p. 326). His term, interpretive interactionism (2001), highlights the ethnographer’s biography and history in the interpretive process, and it signifies his attempt to connect the symbolic interactionist approach with the interpretive, phenomenological approach and hermeneutics. It highlights that a proper

understanding of a social action begins from the act of interpretation, which leads to a deep understanding of social life. And, as Geertz (1973) argues, a good interpretation often takes us into the center of the experiences being described. Denzin (1998) further explains the nature of interpretation in relation to the ideas of representation and meaning:

Interpretation is a productive process that sets forth the multiple meanings of an event, object, experience, or text. Interpretation is transformative. It illuminates, throws light on experience. It brings out, and refines, as when butter is clarified, the meanings that can be sifted from a text, an object, or a slice of experience. So conceived, meaning is not in a text, nor does interpretation precede experience, or its representation. Meaning, interpretation, and representation are deeply intertwined in one another. (p. 322)

This passage contains an important point for ethnography and ethnographic writing. It reminds us that ethnography is “a version of social reality that is inseparably a matter of textual representation”, and it is created through “a double process of textual production and reproduction” (Atkinson, 1992, p. 5). That is, first, the observations and reflections of the field are made based on the ethnographer’s situated view (her situated interpretation), then it is reconstructed by her ability to construct the field as a text. In other words, the field is reconstructed during the processes of writing, the processes of taking fieldnotes, transcribing, and writing up the text. Fieldnotes are not a simple recording that the ethnographer takes down what happened in the field. They are also a very important form of “representation”, that is “a way of reducing just-observed events, persons, and places to written accounts” (Emerson et al., 2001, p. 353). They are constructed by inscription, whereby “the flow of action and discourse has been interrupted, *turned* to writing” (Clifford, 1990, p. 55). Transcription is also more than just technical work of transcribing audio/video tapes. It also implies writing down “already formulated, fixed discourse or lore” (ibid. p. 57), and by writing down social discourse, the ethnographer “turns it from a passing event, which exists only in its own moment of occurrence, into an account, which exists in its inscriptions and can be reconsulted” (Geertz, 1973, p. 19).

Another aspect to be noted for textual representation is that subjects of the study also have a say about how they are represented in the study. Denzin (1997) observes that: “We do not have an undisputed warrant to study anyone or anything. Subjects now challenge how they have been written about...Those we study have their own understandings of how they want to be represented” (p. xiii). This is an important point for my study. The ESL and Rhetoric participants in my study are aware that their literacy practices are compared with each other. My participants, especially the instructors and administrators, may want the researcher to represent their literacy practices in certain ways compared to the other program. People who are in the fields of Writing Studies, Second Language Writing, and Education (to be more specific Sociology of Education and Anthropology of Education) may be interested in my study of the cultures of the writing programs. Depending on his/her disciplinary field, his/her interpretation of my ethnographic inquiry into the written discursive practices of the programs will be different. Atkinson’s (1992) following comment highlights the triple constitution of ethnographic research: “First, [ethnographic research] is constructed through the ethnographer’s gaze. Secondly, it is reconstituted through his/her ability to construct a text-of-the-field. Thirdly, it is reconstructed and recontextualized through the reader’s work of interpretation and contextualization” (p. 9).

So far, I have tried to look into some of the major features to be noted for a discussion of thick description and thick interpretation. In order to thickly describe the social phenomenon, the ethnographer should observe the phenomenon under study as closely as possible and as in-depth as possible. Again and again, social interaction is a *process* of construction and interpretation, and it should be sampled over time. Thick description hinges on participant observation: the fundamental idea in ethnographic research. Let me explain some major features of participant observation and why it is important for ethnographic research in the following section.

Participant Observation

The primary method of data collection in ethnographic research is long term participant observation. There is no definite answer for how long an ethnographic observation should be, but ethnographic research rests on observation *in situ* that lasts long enough to allow the ethnographer to see recurrent patterns of social action. Doing fieldwork is essential in any ethnographic studies, and it requires the ethnographer to be immersed in the language and culture under study for a period of time sufficient enough to become oriented to the situation soaking in the culture through her pores (Lincoln & Guba, 1985). The ethnographer cannot just walk into her research site trying to see things sociologically or anthropologically. In order for the ethnographer to distinguish twitch from wink, and wink from twitch, and to illuminate the phenomenon under study in a thickly contextualized manner, her observation should be prolonged and repetitive. Thus, criteria for a good ethnography include long-term, repetitive observation (Spindler & Spindler, 1992), and validity in ethnographic research depends on an adequate period of study.

The ethnographer's participation in the culture is crucial in order to provide what Gilbert Ryle refers to as a thick description of the culture, which is the object of ethnography. Studying the culture from the actor's point of view is a key idea in ethnographic research that deserves a serious attention. Sherry Ortner (1984) explains this idea very clearly:

Studying culture "from the actor's point of view"...does *not* imply that we must get "into people's heads". What it means, very simply, is that culture is a product of acting social beings trying to make sense of the world in which they find themselves, and if we are to make sense of a culture, we must *situate ourselves* in the position from which it was constructed. (p. 130) (italics added for emphasis)

Situating her position from which the culture was constructed, in other words, her participation in the culture, will help the ethnographer to better understand the symbolic actions and deep

social interactions that occur at the research site and how the participants in inquiry interpret meanings and how they construct their own actions based on the interpretations. Anthony Giddens (1982) highlights that valid descriptions of social activities presume the researcher's participation in the activity described:

I have accepted that it is right to say that the condition of generating descriptions of social activity is being able to *participate* in it. It involves 'mutual knowledge' shared by observer and participants whose action constitutes and reconstitutes the social world. (p. 15) (italics added for emphasis)

Let me reiterate that the ethnographer's participation in the culture is crucial, and any ethnographic studies hinge on participant observation. In essence, ethnography allows the researcher to be part of the study in a more concrete, materialized way compared to other research methods. Fieldwork requires getting the ethnographer's body in the field. So, we can say that in ethnographic research, the ethnographer herself is the main research instrument because ethnography privileges "the body as a site of knowing", and it is basically "an embodied practice and it is an intensely sensuous way of knowing" (Conquergood, 2003, p. 352-353). The sociologist, Erving Goffman, (1989) highlights the corporeal nature of fieldwork:

It's one of getting data, it seems to me, by subjecting yourself, your body, and your own personality, and your own social situation, to the set of contingencies that play upon a set of individuals...so that you are close to them while they are responding to what life does to them. (p. 125)

The ethnographer's closeness to the subjects in inquiry is a crucial factor for ethnographic research. But, the term, participant observation, which is an oxymoron, implies both "simultaneous emotional involvement and objective detachment" (Tedlock, 2000, p. 465). Affective involvement is important, but without objective distance, the ethnographer cannot carry out her research. The distance can be expressed in terms of the ethnographer's intellectual stance or analytic stance, which is crucial for ethnographic studies, and it is closely linked with

the ethnographer's marginal status as an outsider. Atkinson et al. (2003) address the tension between the social and the analytic in ethnographic research, and they argue the social freedom that the marginal status confers engenders intellectual freedom for the ethnographer. They (ibid.) contend "the ethnographic gaze, so conceived, is productive within this conceptual space that opens up between the familiar and the strange, between the social positions of insider and outsider" (p. 31).

The term, participant observation, also highlights that conducting ethnography is both a process and a product (Tedlock, 2000). It is a process to make the familiar strange and the strange familiar, that is, a process of familiarizing strange features in a new cultural setting, and a process of making strange the familiar features in one's own cultural setting. My ethnographic inquiry into the literacy practices of the writing programs involves both a process of familiarization and a process of defamiliarization. As noted in Chapter One, I already have access to some facets of both writing programs. I am consciously and subconsciously familiar with certain aspects of the literacy practices in both programs since I have taught ESL writing classes for five semesters and Rhetoric writing courses for two semesters and worked at the Writing Center for the past thirteen semesters. But there are still many aspects of the programs with which I need to familiarize myself. Therefore, I also go through an intellectual process of defamiliarization, a process of engaging the programs through an ethnographic gaze trying to see things sociologically and anthropologically strange.

Hence, I face a question: is there such thing as *the insider's perspective* and *the outsider's perspective*?. Is there anybody in the ESL context whose understanding of the program could be called "the insider's perspective of the ESL program"? Is there anybody in the Rhetoric context whose understanding of the program could be called "the insider's perspective of the Rhetoric

program”? As noted throughout this methodology chapter, it all depends on the situated view and situated interpretation of the individual based on his/her disciplinary backgrounds, his/her training, his/her view of US academic writing, the length of time he/she spent in the programs, his/her commitments to the programs and so on. Atkinson et al. (2003) interrogate the complexity of insider and outsider roles, and the fixed point of origin of the insider and the outsider. That is, the ethnographer approaches a particular group or culture from a fixed origin and progresses toward a particular mode of understanding. They argue that:

Current practice reveals a multiplicity of modes of understanding. The fixed positions of insider and outsider have been transformed into a kaleidoscopic array of practices. Rather than knowing ‘the other’, the work of the ethnographer has been seen as a series of interactional and interpretive actions that simultaneously construct and question the process of othering. (p. 43)

This is an important point for ethnographic research. It makes it clear that insider and outsider roles are embedded within the multiplicities of social identities and practices. The insider perspective and the outsider perspective should be understood in relation to their situated practices and situated identities. Although there are some differences depending on the circumstance or purposes of the research, there are no overwhelming advantages to being an insider or an outsider because each position has certain advantages and disadvantages (Hammersley, 1992).

Lastly, I want to note that the ethnographer should know that participant observation is much more than simply seeing what takes place at the research site. She should also know the particular kinds of transactions and engagements that the method of participant observation affords also characterize the social reality of the culture or the group she studies. Also, the researcher should remember that she is constitutive of the social reality she describes. These are

the core elements for the notion of reflexivity, which is fundamental to all social research, which of course, include ethnographic research.

Thus far, I have tried to look into some of the essential features for ethnography, which include its naturalistic paradigm and rationale, symbolic interactionism, thick description and thick interpretation, and participant observation. They have greatly enhanced my understanding of ethnography and ethnographic research. I firmly believe that they are an essential foundation for my ethnographic inquiry into the cultures of the writing programs.

Research Design and Data Collection Procedures

The design of my inquiry into the literacy practices of the two writing programs can be described as “emergent” (Lincoln & Guba, 1985, p. 41). The questions and issues drove the study emerged during my long-term participant observation in both writing programs. Thus, my research on the situated literacy practices of the writing programs is ethnographic, in particular, taking the form of discourse analysis. This ethnographic inquiry into the literacy practices of the writing programs interconnects my original interests in exploring the relationships between culture and cognition, text and context, micro and macro, and situation and structure.

Ethnographic methodology allows me to analyze the contextualizing features of the disciplinary and ideological backgrounds of the L1 and L2 writing programs and their symbolic actions and interactions through what Geertz (1973) calls a “thick description” of the cultures of the programs. It allows me to describe, explain, and analyze the deep social interactions and dialectic processes of the literacy practices, my interactions with the participants in a variety of settings, and macro/micro-analyses of the spoken and written data collected through my participant observation in the programs. My sociocultural theoretical commitments—activity theory and practice theory—and my research questions are epistemologically in harmony with ethnographic

research methodology. Accordingly, I approach this research from a social constructionist epistemology and the interpretivist, naturalistic paradigm.

Sources of data collection. The study involves observational data, interview data, and institutional documents collected for the past four years. Current participants in the study include for the L1 writing program: a Program Director, an Acting Associate Director, three Program Coordinators, four instructors, and 55 students; for the L2 writing program, the Program Director, ESL Service Course Coordinator, four instructors, and 59 students.

Observation data. To examine the disciplinary contexts of the L1 program—humanities, cultural studies, and writing studies—especially in relation to the program objectives and instructor training, I observed the TA orientation, rhetoric instructor workshops, and peer advising system as one of the new Rhetoric 105 instructors from the fall of 2007 to the spring of 2008. In order to analyze the disciplinary contexts of the L2 program—Linguistics, Applied Linguistics, TESOL, and English for Academic Purposes—on the program objectives and its instructor training, I observed its 2008 TA orientation. Classroom observation was conducted during a pilot study (summer 2004) and two academic semesters (fall 2006 and spring 2007). During the pilot study I observed one ESL 501 class and one Rhetoric 105 class. Subsequently, I observed two Rhetoric 105 courses and one ESL 115 course in fall 2006; and one Rhetoric 104 course and two ESL 115 courses in spring 2007. I observed these courses, because ESL 115, Rhetoric 104, and Rhetoric 105 courses are supposed to address the same needs as the completion of each course accounts for the University Composition I requirements. In total, four L1 writing courses and four L2 writing courses were observed. In order to develop a wider sense of how the programs work and to have a broader spectrum of observations, I tried to access classes taught by instructors from different disciplinary backgrounds. The four L1 writing

instructors have disciplinary backgrounds in Writing Studies, Literature, and Creative Writing; and the four L2 writing instructors have a disciplinary background in TESOL, Applied Linguistics, and Education.

Interview data. I interviewed the Director and the Acting Associate Director of the L1 program and the Director and the ESL Service Course Coordinator of the L2 program. I also interviewed the participating instructors and some of their students. The students were selected based on their ethnic and linguistic backgrounds and my observation of their class participation. I have conducted 35 interviews with the participating administrators, instructors, and students and transcribed their interviews myself. I conducted semi-structured interviews with the participants (the participants were given interview questions before the interviews). Beyond the interviews, since I am acquainted with some of the instructors and administrators because of my previous experiences as both a colleague and a classmate with them, I also had some in-depth discussions with some of the participants about certain aspects of their pedagogy and administration and recorded the points of discussion in my field notes.

Institutional documents. In order to explore the impact of the disciplinary contexts of the two programs on their course objectives and their instructor training, I analyzed the program websites, the common syllabus, textbook selection criteria documents, TA Handbooks, and materials used during the TA orientation, instructor workshops, and professional development seminars in both programs. To investigate further the impact of the disciplinary contexts of the programs on their instructors' pedagogical practices and students' writing practices, I analyzed the participating instructors' course syllabi, their course websites, textbooks, course packets, instructional materials, writing assignments, and student writing samples.

Field notes and reflective memo. Throughout the study, I have written field notes to record not only my observation data but also naturally occurring events and interactions at the research sites. I also did extensive memo writing in order to capture the activity on the day. When I collected classroom observation data, most of the time, I entered my field notes into my computer on the day of my observation. During the transcription of my own handwriting, I also included a point of analysis or comparison between the programs based on the observation of the day. For example, I tried to write down my percolating thoughts about the TA support system in the L1 program on the day I had a peer group advising meeting. When I attended a rhetoric instructor workshop, I tried to write down the main discussions of the workshop and my thoughts on the program's instructor training on the day or at least a few days after the workshop. These memos typically ranged from just one-two sentences to one long paragraph, but the little memos I took during this longitudinal ethnographic research sustained me and gave me the momentum to continue to do this kind of project. They ultimately guided me not only to find the themes for each chapter but also to solidify the pedagogical, methodological, and epistemological implications of this cross-program study drawing on the vast amount of data collected for the research. In essence, this school ethnographic project made me realize the power of a bottom-up research approach and the power of my body and my intuitions as a tool of educational research.

Data analysis methods. I analyzed the observational data, interview data, and institutional documents based on each component of the research questions: (a) the impact of the disciplinary contexts of the programs' objectives, (b) the impact on the instructor training of the programs, (c) the impact on the instructors' pedagogical practices, and (d) the impact on students' writing practices. I have developed my own coding scheme to illuminate the patterns and relationships that emerged from the fieldwork. I present my analysis of the observation data,

interview data, and institutional documents based on the recurrent themes and patterns within each program. Then, I re-examine the relationships of the themes across the two programs in the Discussion and Summary section at the end of each chapter. The main data analysis method of my study is discourse analysis, analytic inductive analysis, and constant comparative analysis.

Discourse analysis. As noted earlier, my research on the situated literacy practices of the writing programs is ethnographic, particularly focusing on discourse analysis. Discourse analysis, usually refers to an analysis of content, linguistic, and semiotic means of representation, indexicality, and intertextuality (Fairclough, 1992). It is a central approach to data analysis in ethnographic work (Watson Gegeo, 1988), and it is often used to analyze texts in order to “draw substantive conclusions about the way in which the production and effects of those texts are related to the particular social contexts in which they are located” (Hammersley, 2002, p. 2).

Analytic inductive analysis. I have analyzed inductively the data that I have collected for the research. Inductive analysis refers to “analyzing multiple forms of data (e.g. texts, observations, interviews) to discover recurrent themes and thematic relations” (Kamberelis & Dimitriadis, 2005, p. 19). An inductive analysis of the data is needed to analyze the literacy practices of the programs since the questions and issues drove the study emerged during my long-term participant observation in the writing programs.

Constant comparative analysis. Since my study analyzes and compares the literacy practices of the two writing programs, a constant comparison work of the data from the two contexts is another primary data analysis method for my study. Recurrent themes that emerged in my analysis of the programs’ literacy practices were analyzed in comparison with each other during my discussion of a certain point in each chapter and the main differences are re-examined in the Discussion and Summary section at the end of each chapter.

Triangulation. For a more thorough analysis, I have put together the data that I have gathered to illuminate the patterns and relationships that emerged from the fieldwork. In order to increase the validity of the research, I cross-checked the data I collected through different research methods such as participant observation, interviewing, document analysis, and field notes. In writing up the results of this study, I have worked then to produce grounded, triangulated thick descriptions. The particular implementation of these approaches in relation to the different questions and sites of the study are displayed in the following four chapters, each of which reports on particular facets of the literacy practices of the two programs.

Member checking. In order to have an ethnographically accurate account of the institutional realities of the programs, I have tried to share the results of my study with my participants and asked them whether I have represented their perspective accurately in my study.

Chapter Four

Objectives and Instructor Training of the L1 Program

This chapter illuminates how the disciplinary contexts—humanities, cultural studies, and writing studies—of the L1 writing program have shaped its program objectives and instructor training. It looks into how the disciplinary perspectives and academic affiliations of the program have influenced its program objectives and its view of academic writing and writing instruction based on an analysis of various institutional documents and my interviews with the program administrators as well as my participant observation data from the TA orientation, rhetoric instructor workshops, and peer advising system as one of the new instructors from the fall of 2007 to the spring of 2008. The chapter's findings reflect the organization and goals of the program during the research; it is important to note that the L1 and L2 programs both undergo change and are likely to be different by the time this document becomes available. The chapter begins with a discussion of the program's course objectives with a focus on critical thinking and inquiry-based writing. It then examines the program's instructor training by analyzing its TA orientation, rhetoric instructor workshops, and peer advising system. The program's objectives and pedagogical foundation are further examined in the instructor training section through specific examples. The major features of the program objectives and instructor training are further discussed in the Discussion and Summary section.

Critical Thinking and Inquiry-Based Writing

The objectives of the L1 writing program are explained in various institutional documents such as its program website, the TA Handbook, the Textbook Selection Criteria document, and the Common Syllabus. Although the wordings are slightly different from one another, they all underscore critical thinking, critical reading, inquiry-based writing, and analytical argument as the main objectives of its writing courses. The TA Handbook states that its writing courses are

focused on “academic analysis and argumentation, on critical thinking and reading” because “this focus best prepares students for the work they will do in other university courses.” It indicates that its writing courses are designed as “a first step to critical thinking” to foster students’ abilities to make their own informed arguments and to construct knowledge through a critical engagement with earlier arguments and the perspectives of others.

The program promotes critical thinking and critical reading in relation to the importance of understanding writing as a process of on-going inquiry. The significance of cultivating students’ inquiry abilities is explained in contrast to the transmission of knowledge in the opening statement of the 2007 Common Syllabus as follows:

The Freshman Rhetoric Department and its courses are part of a research enterprise that distinguishes the University of Illinois from secondary schools and many institutions of higher learning. As such, we seek to introduce students to the habits of inquiry characteristic of an institution that prizes the discovery (rather than, say, the accurate transmission) of knowledge.

The statement demonstrates the program’s view of education: education is not a matter of transmitting one’s knowledge or accumulating decontextualized cognitive skills. The wording “the habits of inquiry characteristic of an institution” illustrates the significance of cultivating students’ critical thinking skills as well as their writing skills in the freshman writing classroom. The program’s emphasis on the concept of inquiry highlights the use of writing as an integral part of thinking and learning processes. It suggests that the very concept of *rhetoric* is different from the concept of rhetoric in ancient times, which mainly refers to the Aristotelian modes of persuasion based on credible, affective, and rational appeals (Berlin, 1987; Crowley, 1990, 1998). The idea of rhetoric represented in the program suggests that the program aims to pursue the cultivation of students’ thinking and reasoning skills, not just the teaching of effective ways to persuade others of one’s point of view.

The program emphasizes that freshman writing courses should help students see a need for a critical engagement with the learning material and increase their awareness in the way they engage with *knowledge*. During an interview (August 6, 2007), the Program Director articulated that the emphasis on critical thinking practices in the freshman writing courses basically represents a transition between high school practices and college practices:

There is a shift happening here in the way we ask students to engage with the knowledge. They've been engaging with the knowledge primarily probably as a consumer responsible for learning it. There will be a place for them to continue to do that. But increasingly they need to be someone who engages with knowledge as a producer or as an informed-user or as someone who can access it and evaluate it, not simply to repeat it back to us.

The idea of engagement with knowledge as a producer rather than as a consumer is aligned with the view of writing as a process of inquiry, which conveys the program emphasis on the learner's active engagement in the learning processes. It highlights the image of a learner actively engaged in the processes of inquiry and discovery beyond the absorption of knowledge. The learner is engaged in deep dialogue with herself during the learning processes rather than simply memorizing certain rules or principles. The engaged-learner investigates a phenomenon by exploring the contexts of the phenomenon through an examination of the underlying assumptions and fallacies rather than simply learning about the certain characteristics of the phenomenon. This kind of thinking—which draws attention to the interactive nature of knowledge acquisition—is portrayed as “dialectical thinking” and “academic thinking” in the 2006 Common Syllabus.

The significance of integrating thinking and reasoning skills instruction into its curriculum is supported by the fact that the program has three categories of text: Rhetoric, Reader, and Handbook. The Rhetoric textbook focuses on developing students' abilities to think, read, and write; the Reader provides readings for class discussions and student assignments. The

2007 Textbook Selection Criteria document clearly indicates that the Rhetoric book should foster inquiry and reasoning abilities in students by leading them to recognize that academic writing involves a focused, analytical, and source-based expository writing; the Reader should provide specific examples of inquiry-driven and source-based writing, not “yes-no binary responses” about controversial topics such as “gun control, criminal punishment, or abortion”.

The program seeks to promote critical and dialectical thinking practices in contrast to binary-thinking strategies that simply foster yes/no responses. During an interview (February 6, 2007), Jennifer, the Acting Associate Director, explained that getting students to understand that there are multiple perspectives on an issue, and that each issue has its own set of supports or evidence is one form of critical thinking that the program promotes. She articulated the rationale for focusing on critical thinking practices in the writing classroom in comparison with the current-traditional approach:

The current-traditional approach is misleading because a lot of writing is not just one mode or another mode. Teaching modes doesn't teach that kind of ability to understand what situation you are in and what strategies are available. That does not teach students to interpret their rhetorical contexts. One of the main problems we have with the current-traditional approach is that it suggests that there is only one kind of good writing. It does not promote students' critical thinking, creative thinking, and dialectical thinking, and interpreting a rhetorical context, which is very important and promoted throughout the program.

Her statement suggests that the writing courses are designed to lead students to engage in the *practices* that will help them to understand the rhetorical context, the audience, the purposes, and the strategies available for them to communicate their ideas in a given writing situation. The idea of engagement in the practice of interpreting a rhetorical context is closely related to the idea of inquiry-based writing. Throughout the interview, she reiterated the importance of engaging students in the practice of interpreting the rhetorical context, because conventions change depending on the context, and the significance of leading students to move beyond the five-

paragraph mentality, because writing is not merely about producing certain patterns based on certain formula.

The view of writing as on-going inquiry and the recursive processes of writing are further articulated on the program website as follows (retrieved on June 14, 2006): “We approach writing as a process: recursive rather than linear, messy rather than neat, exploratory rather than formulaic. But in doing so, our goal is to produce writing that conveys its argument carefully, effectively, and professionally.” The recursive, messy, and exploratory writing processes that involve various modes of interactions and communicative forms are further elaborated in the 2007 Common Syllabus:

We aim to get students to engage with writing as a process of inquiry, and we see this process as a multimodal one in which students must see reading, talking, writing and perhaps other modes in order to complete any given writing assignment or task.

The statement reflects the program’s emphasis on writing as a process of on-going inquiry in relation to a confluence of many streams of human activities, which involve multiple modes of interaction and communication in a variety of settings—the readings she has done, the conversations she has had with other people (professors, writing center tutors, teaching assistants, classmates, parents, friends, etc.) about the topic, the ideas that she has been thinking about while cooking, eating, driving, exercising, showering, walking, etc (Prior & Shipka, 2003; Prior, 2004). The emphasis on a process of inquiry as well as the recursive and dialectic practices of reading, talking, thinking, and writing signifies the strong influence of process pedagogy—the influence of writing studies—on the program. It conveys the basic insights of the process approach that develops students’ writing abilities through engagement in the processes of writing and inquiry rather than the transmission of certain knowledge or information.

Process pedagogy, which has had a great impact both on L1 and L2 writing studies, highlights that writing is an effective mode of learning and inquiry; writing is a human activity; the processes of writing are recursive, messy, and exploratory; an effective writing teacher grades a student's work on the process of crafting the paper not just on the final product; and an effective writing teacher provides students with opportunities to reflect on their writing processes and intervenes in the students' writing processes (Atkinson, 2003; Bazerman & Prior, 2004; Bizzell, 1994; Casanave, 2003; Crowley, 1998; Ede, 2004; Fulkerson, 2005; Grabe & Kaplan, 1996; Hairston, 1982; Harris, 1997; Kent, 1999; Matsuda, 2003; McCarthy, 2007; Raimes, 1991; Tobin, 2001; Tobin & Newkirk, 1994). Process pedagogy—which focuses on developing students' writing abilities through engagement of processes of inquiry and discovery rather than the transmission of knowledge—definitely broadened the scope and nature of writing: the process approach broadened the perception of the text as well as the perceptions of the writer and the writing process.

The main features of the process approach are well-represented in the L1 program's view of academic writing. The program highlights students' everyday lives as the real-world context of their writing and the significance of guiding students to recognize the organic nature of their writing processes beyond the linear processes of writing such as planning, composing, writing, revising, and editing. It underscores the importance of leading students to understand the recursive processes of writing and of guiding students at multiple stages of writing in an active peer collaboration learning environment beyond the traditional, error-driven model of writing instruction. It is clearly stated in the program website that the program's pedagogical practices are not based on the traditional and error-focused model of writing.

The perception of a recursive, messy, and exploratory writing process elucidates the perception of writing as a social practice. The social practice view of writing highlights writing as a human activity as opposed to a mental, cognitive activity. The social practice view of writing is clearly expressed in the following statement that Jennifer made during the interview:

Understanding your message and how you can communicate it within this given context is very complicated. But you don't learn this in classes. You learn this in your daily life. *Any time you go out and communicate with someone, you are doing rhetoric. So we are all living rhetoric every day.* It's that aspect of it that I try to communicate to students. When they come into my Rhetoric 105 class, they are not doing anything that should be considered foreign to them. (italics added for emphasis)

The statement that “we are doing *rhetoric* whenever we communicate with people, and we are all living *rhetoric* everyday” conveys a situated understanding of human literate activity. It represents a synthesis of mental and social processes beyond the conventional boundaries between the individual and the social; between the cognitive and the social, which suggests a socio-cognitive view of writing. This social practice view of writing is widely promoted in the program as the basis of the inquiry/reflection-based writing. It draws attention to the context of the writer, the context of the reader, the context of text, and therefore, the context of situation. It is a more encompassing view of writing than a cognitive view of writing that is mainly concerned with how an act of writing is accomplished through a focus on the writer's mental processing of certain information or thoughts.

The social view of writing puts emphasis on the importance of looking at the sociocultural, historical, institutional, and political contexts where the activity of writing takes place. This view of writing suggests that students' induction into critical thinking practices and inquiry/reflection-based writing in the L1 program takes place within the socio-anthropological matrix, which is inextricably bound up with training students' qualitative research skills and interpretive strategies within the humanities. Students in the writing courses are constantly asked

to reflect upon the cultures of their everyday lives and to read their experiences as a text in relation to their contexts and to analyze and interpret the rhetorical contexts. Both the 2003 Common Syllabus and the 2007 Common Syllabus indicate that students will improve their analytical thinking and writing skills “by trying to see (and write) like an anthropologist.” The rationale for promoting ethnographic and archival research is explained in the 2006 Common Syllabus as follows:

Ethnography is an apt task both in the sense that freshmen are traveling (experiencing new environments) and that it involves key academic practices such as close observations, documentation, and supported generalization”. Reflecting on their experiences at the university and the new community, students are encouraged to *think like an anthropologist* and to take fieldnotes that capture important moments of their observations and reflections. (italics added for emphasis)

The program objectives of nurturing students’ critical thinking practices and inquiry-based writing that draws on their everyday lives is definitely aligned with the promotion of ethnographic and archival research. As articulated in Chapter Three, ethnography, originated in anthropology, alludes to a social research method that describes and analyzes the culture of a social group based on the researcher’s participant observation (Atkinson & Hammersley, 1994; Kamberelis & Dimitriadis, 2005; Denzin & Lincoln, 2000). Students in the L1 program are often required to incorporate observation, interview, and artifact data sources into their research paper beyond peer-reviewed scholarly sources. Thus, they learn qualitative research methods such as participant observation, field notes, and interviewing by taking the writing courses. They are apprenticed into socio-anthropological reasoning strategies based on their participant observation of a social group or a member in the group, an interview with the group member(s), and an analysis of the findings in relation to the whole system of which it is a part.

During the interview, the Program Director explained that ethnography has been taken up as a way of understanding freshman writers’ experiences in the university, since the freshman

writers' new, unique experiences of traveling to and attending university for the first time are clearly a large part of their acculturation into the academy. The significance of guiding freshman writers to inquire into their experiences in their community as well as at the university reflects the program's fundamental emphasis on connecting *learning to living*. The promotion of ethnographic research is aligned with the importance of guiding students to reflect on how they position themselves vis-à-vis the larger community. The fact that ethnography is used to understand the experiences of freshman writers reveals the program's situated disciplinary perspectives within the humanities. It suggests that students in the L1 program are acculturated into the ways of thinking, ways of knowing, ways of learning, and most importantly ways of interpreting that are favored in the paradigm of qualitative research. Although I acknowledge that, there is much variation—since its instructors' diverse disciplinary backgrounds lead to various sets of practices—within the program, it is clear that the program encourages students to *think ethnographically* and *write ethnographically* based on their everyday experiences in their community as well as at the university. Thus, honing a student's critical thinking skills in the program is closely related to honing a student's observational skills, which is an essential mode of learning in the program. This approach has a great impact on the methodological culture as well as the pedagogical culture of the writing program, which will be further examined in the following section.

Learning to Teach Writing in the English Department

This section looks into the L1 program's instructor training by analyzing its TA orientation, rhetoric instructor workshops, and peer advising system. My examination of the instructor training of the program is based on my participant observation in the TA orientation, rhetoric instructor workshops, and peer advising system as one of the new instructors from the

fall of 2007 to the spring of 2008. The TA orientation for the Rhetoric and Academic Writing Program (AWP) instructors usually runs for four to five days. It is administered by the Program Director, leaving and incoming Rhetoric 105 Assistant Directors, and leaving and incoming AWP Assistant Directors with the help of senior graduate students who serve as peer advisors in the program. Each semester, the Rhetoric Office offers instructor training workshops on a variety of topics that aim to provide instructors not only with practical guidelines for teaching writing but also with the theoretical and methodological backgrounds for certain pedagogical approaches. At the time of my research, new instructors must attend at least three of the workshops in their first year of teaching. The peer advising system is a major part of the instructor training infrastructure in the writing program. Peer advisors play a crucial role in guiding new instructors from the very first day of the TA orientation in their first year of teaching (this will be further examined in the section, The Zone of Proximal Development: Peer Advising System).

Inductive teaching and inductive learning. The 2007 TA orientation was led by the acting Associate Director and the Assistant Directors who are senior graduate students in English and in the Center for Writing Studies. The first day of the orientation began with a discussion about academic writing. The Assistant Directors asked the new instructors to list all genres of academic writing they had written in their lives so far. Based on the list of the various genres of academic writing, the Assistant Directors led the instructors to reflect on the conventions and embedded norms of academic writing in comparison with personal writing. Using the terms “inductive teaching” and “inductive learning”, they emphasized the importance of guiding students to understand the point of the discussion in class rather than providing answers for them.

As a way to teach the conventions of academic writing *inductively* to students, the program administrators introduced an activity called “Is Bathroom Wall Writing Academic

Writing?” In the activity, students are assigned to explore bathroom wall writing on campus in a group of 3-4 members. The Assistant Directors explained that students become mini-ethnographers and mini-qualitative researchers in this activity. Students observe the writing on bathroom walls and make a list of patterns and trends they see. When they come back to the classroom, they discuss the conventions of academic writing in comparison with bathroom writing based on their observations.

The Assistant Directors articulated that this mini-ethnography offered an effective way of leading students to understand differences between academic writing and personal writing. Having a student understand the main features of academic writing by doing some field work—exploring bathroom writing in comparison with academic writing—is a very important aspect to be noted when exploring the program’s instructor training. From the first day of the TA orientation, it was evident that *observation* is a crucial mode of learning in the L1 program. The promotion of fieldwork-based writing was clearly reflected not only in the TA orientation but also in instructor training workshops of the program.

Throughout the orientation, the new instructors were provided with solid guidelines related to creating assignment prompts, class reading response prompts, evaluation criteria for students’ essays, in-class activities, and possible topics for class discussion questions. The Assistant Directors underscored the importance of designing writing assignments and class activities that would cultivate students’ critical thinking and analytical writing skills not simply inculcate certain “how-to skills” in students. The importance of not inculcating certain “how-to skills” in students was emphasized in the Writing Assignments session, the Grading and Responding session, and the Grading Breakout session. The Grading Breakout session discussed teachers’ commenting practices—both end comments and marginal comments—made on paper

as well as through MS Word Track Changes based on the sample papers that the instructors were given the night before and asked to comment on. The session guided them to understand the importance of providing comments that would engage students in a dialogue and lead students to see the need for a more critical engagement with their writing processes and their learning material. In each session, the Assistant Directors stressed the importance of paying greater attention to the construction of a student's argument rather than focusing on "how-to skills" in a student's writing.

During the interview (February 6, 2007), Jennifer, the Acting Associate Director, stressed that the rhetoric courses should not neglect "how-to skills" but it is more imperative to think about how a writing class approaches "how-to skills" as a classroom practice. Taking source use skills as an example, she elaborated on ways of approaching "how-to skills" in the writing classroom:

It is very important to teach students how to engage with sources, but I would not recommend spending an entire class period just going over "here is how you do MLA" because there are handbooks for that. Teaching them how to do that on their own and spend more time talking about the benefits of using other sources and talk about why do we do this and why do we draw on other people's work is more important. Students don't understand the benefits of interacting with a variety of perspectives in order to develop their own perspectives on an issue. *That's a more theoretical basis of using sources*, and we should talk about them with the students. (italics added for emphasis)

This is an important statement. The program emphasis on enhancing a student's ability to think critically through an active engagement with earlier arguments and the perspectives of others is well-represented in her statement. Her emphasis on the importance of engaging students in the *theoretical basis* of using sources highlights that the writing teacher should not teach just one single writing skill that a student can master and apply to every literacy event: instead, the writing teacher should lead students to engage in the *practices* that will help them to understand the rhetorical context, the audience, the purposes, and the strategies available for them to

communicate their ideas in the given context. The underlying idea of the “*theoretical basis of using sources*”—rather than inculcating certain source use skills in students—supports the perception of writing as a process, as on-going inquiry, as on-going discovery, and as socioculturally-situated activity, which signifies a developmental model for writing instruction. It is definitely an inductive approach to teaching writing.

The emphasis on leading a student to critically engage with earlier arguments and the perspectives of others—instead of focusing on instruction of certain source use and synthesis skills—indicates that the program does not endorse the skills model of writing. It suggests that its writing courses are not intended to be simply *skills* courses or *service* courses. As noted earlier, the program does not endorse *skills-based* education; education is not a matter of transmitting one’s knowledge or accumulating decontextualized cognitive skills. The perception of the notion of *skill* in the L1 program is strongly influenced by process pedagogy, which highlights writing as an integral mode of learning and thinking. The developmental model for writing instruction is quite different from the skills model of writing promoted in the L2 program. The distinct perceptions of the notion of *skill* are greatly influenced by the disciplinary contexts of the two writing programs, as will be further examined in Chapters Six and Seven.

The developmental approach to writing is clearly represented in the various aspects of the TA orientation. One particular activity to be noted in this regard is a drawing activity. During the Writing Processes segment, the Assistant Directors guided the instructors to draw their writing processes on paper and to discuss their drawings with the other instructors. They asked the instructors to look into how they represented their stress and agony—the emotional aspect of writing—in their drawings. Most of the instructors did not understand what they were asked to do at first, but later they came up with a variety of responses such as cooking, eating ice cream,

sleeping, swimming, meditating, chatting, taking a walk, drinking, shopping, movie watching and so on. This task of asking writers to reflect on their writing processes and to visualize those processes on paper was also employed in Writing Across the Curriculum (WAC) seminars for faculty and instructors across the campus, which were organized by the Center for Writing Studies.

The Assistant Directors explained that this drawing activity would help students learn that the very process of *reflecting* on their engagement with their assignments is deeply interconnected with the product: the organic nature of their writing processes. They underscored the importance of guiding students to learn from these reflection processes and provided further explanations about the concept of inquiry in relation to *dialectical* thinking and *recursive* thinking. They led the instructors to understand the recursive processes of writing and the dynamic relationship among the writer, the reader, and the text: the rhetorical triangle. The developmental approach to writing demonstrates a strong influence of process pedagogy—the influence of writing studies—on the instructor training of the program.

The theoretical backgrounds for process pedagogy, responding, and other aspects of academic writing were further discussed in the professional development seminar (ENG 593), which every new instructor who has not taken a similar course and taught is required to take in their first semester of teaching in the program. The seminar is usually taught by the Program Director, who is a faculty member in the Center for Writing Studies (However, in the year 2007-8, Jennifer, the Acting Associate Director—an advanced graduate student in the Center for Writing Studies—taught the seminar). The reading list of the 2007 fall seminar included Lad Tobin’s “Process Pedagogy”; Joseph Harris’ “Process and Interchapter” and “Error and Interchapter”; Nancy Sommers’ “Responding to Student Writing” and “Across the Drafts”;

David Bartholomae's "Inventing the University"; Peter Elbow's "Being a Writer vs. Being an Academic: A Conflict in Goals"; Paul Prior et al's "Re-situating and Re-mediating the Canons: A Cultural-Historical Remapping of Rhetorical Activity"; Thomas Newkirk's "Direction and Misdirection in Peer Response", and so on. The disciplinary backgrounds of the program administrators in writing studies are very obvious in various aspects of the instructor training of the program. The influence of process pedagogy on its instructors' pedagogical practices will be further examined in Chapter Five.

The common syllabus and ethnographic vision of literacy. New instructors were introduced to the Common Syllabus during the TA orientation. Although the Common Syllabus is designed for new Rhetoric 105 instructors to use in their first semester of teaching, the Common Syllabus has a great impact on the instructors' pedagogical practices—both Rhetoric and Academic Writing Program (AWP) courses—because many sample assignments, class activities, and other supported materials are developed around the Common Syllabus. The Common Syllabus is led by the Textbook Selection Committee, which consists of the Program Director, the Freshman Rhetoric subcommittee, and the AWP subcommittee. Instructors who have taught rhetoric courses in the program often volunteer to serve on the subcommittees. The 2007 Common Syllabus was designed under the theme of "representation" based on *The Curious Writer/Researcher* (Rhetoric) and *Rhetorical Visions* (Reader). *The Curious Writer/Researcher* was a custom book designed by the Textbook Selection Committee of the program and the publisher Pearson Longman, based on the two books: *The Curious Writer* and *The Curious Researcher*.

Unit I (*Representing Reading*) of the Common Syllabus guides students to explore the nature of inquiry and their own writing practices through class readings. Based on students'

engagement with class readings, the unit aims to improve students' summarizing and synthesizing skills of class readings into their own writing. Unit II (*Representing Your World*) is an initial step to prepare students for the following research paper unit. Based on qualitative research methods that involve close observation, interview, and multi-modal representation, the unit aims to guide students to become more active learners and researchers in their writing processes by leading them to inquire into their surroundings that they often take for granted e.g., people's everyday language and literacy practices, communicative patterns, behavior, space arrangement, artifacts, rituals, and so on. The Assistant Directors provided the new instructors with a sample ethnographic unit themed around the space of "home" (it has four units: Exploring Your New Home at UIUC; Home Away from Home; When Home is Threatened/Threatening; and the Self as Home). They engaged the new instructors in a discussion about how people understand the idea of "home" and how certain artifacts and language practices are embodied in our homes in various contexts.

The emphasis on encouraging students to use their everyday practices and experience as their research paper sources is well-represented by Unit III (*Representing Research*). Building on the work of the previous two units, the research paper unit provides further guidance for students along their research processes. Here, the sources include not only scholarly sources but also alternative data sources (e.g. observation, interview, and survey) and primary data sources (e.g. a lunch menu, the first amendment, a shopping mall, a university statement of purpose, a departmental website, etc). The Assistant Directors emphasized the importance of guiding students to understand that everyday objects such as *a lunch menu* can be a crucial source of their research papers; and their everyday conversations with *their classmates* and *family members* can be an essential source of their research papers.

The Assistant Directors articulated that a college writing class should engage students in the practices of interpreting and analyzing a rhetorical context and guide them to understand that rhetorical conventions change depending on the context. They explained that, in this regard, ethnographic methods are helpful for guiding students to look at *writing in context*—especially for a freshman writing class—because most freshmen have been acculturated into the five-paragraph mentality during their high school career and often look at writing out of context. They encouraged the new instructors to design assignments that lead students to become an integral part of their researching and writing processes; and articulated the significance of moving beyond the library-based research paper that focuses mostly on scholarly sources. The promotion of a fieldwork-based research paper—beyond the limits of the library-based research paper—is clearly reflected in the various aspects of the Common Syllabus.

The emphasis on fieldwork-based research beyond the limits of the library-based research paper was carried into the ensuing instructor training workshops, “Qualitative Inquiry in the Composition Course” and “the Rejuvenating the Research Project”. The “Qualitative Inquiry in the Composition Course” workshop—which was the most attended workshop in the fall of 2007—provided various resources and thorough guidelines for both new and experienced instructors who were not familiar with qualitative research methods. It was focused on ethnographic research as a representative qualitative research method and discussed the theoretical background of ethnographic research and the rationale for designing ethnographic assignments in the freshman writing classroom. Based on the syllabi of advanced rhetoric courses (Rhet 233 and Rhet 243), the Acting Associate Director and the Assistant Directors introduced a wide range of class activities and ethnographic assignments, which included a portfolio assignment that required students to collect, represent, and reflect on the process as well

as on the product of their work. The ethnographic research portfolio contained the primary and alternative data sources students used such as actual artifacts (or pictures of artifacts), drawings, field notes, and interview notes in order to demonstrate their engagement with their work.

The “Rejuvenating the Research Project” workshop provided the new instructors with guidelines and materials to be used for their research paper unit. It illustrated how the processes of observing, interviewing, and surveying can be included in research papers based on sample ethnographic assignments. The Acting Associate Director and the Assistant Directors underscored the importance of helping their students to incorporate primary and alternative data sources as well as peer-reviewed academic sources into their research papers. They provided detailed explanations about how a research project proposal and an annotated bibliography assignment can be built into an ethnographic research paper project. The idea of “rejuvenating” conveys the significance of designing a research paper unit that guides students to actively *participate* in their researching and writing processes; and to explore the complexities of a certain issue or a topic rather than simply “to pick a side on a contested issue.”

The importance of leading the instructors to understand how qualitative research methods—especially ethnographic methods—can cultivate students’ critical thinking and analytical writing abilities is clearly displayed in the various aspects of the instructor training of the program. The Common Syllabus and the TA orientation as well as the instructor training workshops demonstrate that the instructors are apprenticed into the community of practice that values ethnographically privileged ways of using language and analyzing a social phenomenon.

During the interview, Jennifer, the Acting Associate Director, articulated that ethnography is a valuable research tool; thus the program is trying to build ethnographic research methods into its writing courses in order to have more undergraduates exposed to ethnographic

inquiry methods. She elaborated on the rationale for the emphasis on ethnographic methods in teaching freshman writing courses:

Our rhetoric instructors and students are involved in cross-campus events and in different kinds of activities on campus. *We are not contained in a single course.* A lot of things are going on every day on campus, so the instructors can get their students involved in the activities *in order for them to think about the variety of rhetorical situations that are out there.* Even just on this campus, there are so many rhetorical situations, so let's have students actually *participate* in them and figure out how to communicate them and then let them practice communicating. (italics added for emphasis)

This is an important statement. To foster students' thinking and writing abilities by guiding them to participate in the "many rhetorical situations" in their everyday lives suggests that the fundamental ideas of ethnographic inquiry are aligned with the program goal of cultivating students' critical thinking and analytical writing abilities by drawing on their everyday experiences and practices. Both ethnographic inquiry and writing process pedagogy call attention to students' engagement with their assignments in their everyday concrete and socio-historical conditions. Her wording that its writing courses are "not contained in a single course" underscores the notion that learning is not so much the acquisition of decontextualized information and skills: all learning is situated in a concrete domain of practice, and people learn by participating in the practices. Learning is not just a process of knowledge transfer or assimilation.

Her statement represents a particular conception of literacy that locates the acts of reading and writing in the social context of learning, not in the brain of the individual. The location of literacy in the context of our everyday lives—as illustrated in her statement that "Any time you go out and communicate with someone, you are *doing rhetoric*. So we are all *living rhetoric* every day"—suggests that an ethnographic perspective of literacy is deeply embedded in the program. The ethnographic vision of literacy conceptualizes the acts of reading and writing

as an everyday social practice. That is to say, from an ethnographic perspective, the acts of reading and writing are not isolated, context-free cognitive skills; the ethnography of literacy conceptualizes the acts of reading and writing as social and cultural processes beyond the cognitive model of literacy that focuses on the learner's processes of decontextualized sets of skills and information.

The ethnographic vision of literacy the program promotes appears to be anchored in the kind of practice framework of cognition articulated in Lave and Wenger's (1991) book, *Situated Learning: Legitimate Peripheral Participation*. As reflected in the title of the book, they take a very important initiative of looking at *learning*. They stress that their theorizing of the idea "legitimate peripheral participation" is intended to explore not abstract concepts but concrete relations of human practices through specific time and across cultures. As articulated in Chapter Two, the legitimate peripheral participation framework highlights that people learn by participating in situated social practices: learning takes place in these concrete relations through "communities of practice" that emerge over time and across cultures not in the individual's mind. The ethnographic vision of literacy in the L1 program seems aligned with the legitimate peripheral participation framework and shares the fundamental insights with process pedagogy and inquiry-based writing.

From the perspective of Vygotsky-inspired pedagogy and learning theory, this kind of writing pedagogy—to ask students to go out and observe and interview people as well as to incorporate these processes in their papers—ultimately leads students to look at their everyday experiences and practices in a new lens. The application of ethnographic methods to teaching writing aims to influence students' perceptions of the world and of knowledge construction as their everyday lives become crucial sources of their papers in the writing classroom. Students are

asked to learn that the skills of their writing and analysis of their field notes and conducting interviews are “skills which transfer to their daily life, and that there is a relationship between direct experiences and secondary source knowledge by which these experiences are analyzed and reflected upon” (Heath, 1987, as cited in Emihovich, 1989, p. 8).

The ethnography of literacy, which locates the acts of reading and writing in the context of our everyday lives, presents a new platform of looking at human literate activity for teachers and students in the classroom as well as researchers. It is a new style of teaching and a relatively new field of inquiry (Bleich, 1993; Bloom, 2003; Emihovich, 1993). Referring to ethnographic approach as “socially generous research method”, David Bleich (1993) articulates that the ethnography of literacy ultimately contributes to the empowerment of both the subject community and the research community. He elaborates on the expansion of ethnographic methods in the classroom:

Ethnographic work on language and literacy in the classroom shows the ways in which new approaches to literacy studies can affect a broad range of *subject matters and teaching styles*. Of special interest in these approaches is the combining of research and teaching in ways that could enrich university life and education for the majority of students and teachers. (p. 185) (italics added for emphasis)

The power of ethnographic methods as a teaching style lies in cultivating *an organic environment* in which students naturally grow as researchers as well as writers. The fundamental interconnection between students’ *learning* and their *living* fosters the spirit of learning *organically* drawing on their everyday experiences and practices. As illustrated throughout the chapter, the program constantly encourages students to *participate* in social events both on campus and in community, which eventually fosters their active attitude to conducting research for their school work. Thus, students’ ethnographic work on their engagement with literacy in

their daily lives can eventually enhance university life and education for both students and teachers.

Ultimately, the promotion of ethnographic methods seeks to lead students in the L1 program to develop a more *personal* literacy. That is, the processes of integrating personal experiences into academic analysis cultivate a more personalized mode of learning. Ethnography is a very personal research approach because it allows students to “take pictures of their communities and be in the picture at the same time” (Moss, 1992, p. 154). Doing field work, which is the core of ethnography, students are encouraged to see themselves as an integral part of their researching and writing processes in a more concrete—rather than abstract—way. The *concrete* processes of their own engagement with literacy in relation to the social contexts of their everyday lives ultimately help students understand literacy as part of everyday purposeful activity and to develop a more personally-involved style into both researching and writing. That is, the processes of incorporating their observation and interview data—internally persuasive discourse—as well as scholarly sources—authoritative discourse—into their papers eventually can lead students to develop a more personal mode of literacy. In this way, writing becomes a *process* not a product.

This community of practice, which values ethnographic research over library-based research, guides freshman writers to become ethnographers; their writing becomes fieldwork-based ethnographic writing; their university and community become field sites; the notes they take at their field sites become field notes; thus, their research and writing processes become their actual *fieldworking* processes. Many freshmen have done some free writing and journal writing during their high school career, but most of them are not be familiar with the ideas of selecting a field site, taking field notes, and observing and interviewing people at their field sites.

Thus, from the cognitive apprenticeship perspective on Vygotskian principles, it is clear that students are acculturated in a community of practice that values socio-anthropological ways of thinking, knowing, writing, and learning. They are apprenticed into the socio-anthropologically privileged ways of using language and analyzing a social phenomenon.

Ethnography, as articulated in Chapter Three, embodies phenomenological epistemology, which highlights the notion of situatedness (context dependent) in understanding human literate activity (Atkinson & Hammersley, 1994; Kamberelis & Dimitriadis, 2005; Denzin & Lincoln, 2000). The ethnographic vision of the program works to acculturate students into the paradigm of thinking and writing practices that shift their attention from the individual's mind to the social group and to the sociocultural setting where the learning occurs, which ultimately sensitizes students to a situated view of literacy. Thus, the program's emphasis on critical thinking skills and inquiry/reflection-based writing ultimately translates into working to develop students' qualitative research skills and interpretive strategies. As noted earlier, honing a student's critical thinking skills in the program is closely related to honing a student's observational and analytical skills, which has a great impact on the methodological culture as well as the pedagogical culture of the writing program. Developing a student's thinking and writing skills under phenomenological epistemology is quite distinct from developing students' inquiry abilities in positivistic epistemology, which is further discussed in comparison with the literacy practices of the L2 program in Chapters Six and Seven.

Ethnography of the University Initiative. During the orientation, the Acting Associate Director and the Assistant Directors introduced the Ethnography of the University Initiative (EUI) to the new instructors. The EUI project was initiated in 2001 by a group of faculty, staff, and students at the University of Illinois interested in studying universities and colleges in relation to

the local, national, and international contexts. It aims to guide students “to become engaged citizens, actively and critically contributing to public life” (the EUI website). Currently, not only the English Department but also Anthropology, Speech Communication, and History are actively involved in the EUI project. EUI courses have been offered not only at UIUC but also at Illinois State University, Parkland College, and the University of Illinois at Chicago.

The L1 writing program has been closely affiliated with the EUI project since its inception, and some of the rhetoric sections are EUI-designated courses. In spring 2008, three Rhetoric and AWP courses themed around “Race and the University” were created in collaboration with the EUI. In fall 2007, a special session titled “Rhetoric Teaching Opportunity: Race and the University” was held to introduce to the instructors special Rhetoric and AWP sections that promote ethnographic and archival research on the issues of race and racial representation on campus. The Rhetoric Office invited its instructors to apply to teach the EUI-affiliated courses, and the instructors who were selected to teach the EUI-designated rhetoric courses received stipends as part of the PITA (Provost’s Initiative on Teaching Advancement) funding. Students in the EUI-affiliated writing courses were given opportunities to publish their work on IDEALS (Illinois Digital Environment for Access to Learning and Scholarship) as well as to present their work in the EUI Student Conference, which was initiated in the fall of 2004 to give students an opportunity to share their work with other students and faculty members. The Best Presentation Award was created in fall 2007, and students who made an excellent presentation at the conference received the Award with a cash prize. Thus far, students in the EUI affiliated courses—not only from the University of Illinois but also from Illinois State University—have presented their work at the EUI Student Conference.

During the interview, Jennifer explained that the EUI project had received “a lot of funding from the university”, which allowed the L1 program to recruit more instructors who are willing to teach EUI affiliated courses; to advertise the project to more students across the campus; to hire a team to revise its website; and to host the Student Conference. The fact that instructors who taught the initial EUI affiliated courses on “Race and the University” received stipends and that students are given opportunities to publish their work—even if it is an on-line environment—and to present their work at the conference signifies the university’s strong support for the promotion of ethnographic methods in teaching L1 writing courses. The university’s support for the EUI project—the funding and the infrastructure—and the program’s close affiliation with the EUI project have a great influence on the L1 program’s literacy practices.

The program’s strong affiliation with the EUI project shows that the L1 program’s writing instruction takes place in an organically literacy-friendly environment—an environment conducive to connecting students’ learning to their living both on campus and in community. The EUI conference is a venue for the program not only to celebrate its students’ work but also to foster *interdisciplinary writing instruction* in collaboration with other departments on campus and beyond campus. The program’s close connection with the EUI project illustrates the extension of its interdisciplinary writing instruction. The EUI project shares the basic insights with inquiry-based writing and process pedagogy that students’ everyday lives become the real world context of their writing and learning. The program’s affiliation with the EUI project, as well as the powerful place of ethnographic methods in the program, suggests that its curriculum *expands* beyond the classroom boundary: the cultivation of interdisciplinary instruction for its

writing courses is deeply embedded in the rhetorical, cognitive, and social dimensions of its curriculum.

The promotion of ethnographic methods in teaching a writing class is deeply connected to the development of the WAC (Writing across the Curriculum) movement. When American educators adopted the British theoretical and research models for the WAC movement in the mid 1970s, they also borrowed British qualitative research methods (Russell, 1992). The American educational system after World War II was moving away from the progressive education influenced by John Dewey's philosophy in the 1920s and 1930s, toward a pedagogy centered on more standard and objective curricula (see Chapter Three for further explanations on Dewey's educational philosophy). At that time British education was moving in the opposite direction toward more informal pedagogy that focused on "informal classroom talk, dramatics, and expressive writing" (Russell, 1992, p. 31). James Britton, Nancy Martin, and their colleagues—who fostered the WAC movement—argued that students would become better writers if they were given more opportunities to write expressive writing and to integrate their personal writing into their academic writing (Bizzell, 1986). The British tradition of qualitative research and experience-centered pedagogy, which has had a great impact on the development of the WAC movement, influenced the development of composition pedagogy in the US.

Richard Fulkerson (2005) looks into the changing landscape of composition pedagogy in the 21st century and addresses the quiet expansion of expressive pedagogy. I want to argue that the promotion of ethnographic methods in teaching a writing course—as reflected in the university's funding and the infrastructure for the EUI project at the university—has had a great influence on the quiet expansion of expressive pedagogy in the native-English-speaking writing classroom. As demonstrated throughout the chapter, the program emphasis on ethnographic

writing suggests that the program encourages a sense of *writer* presence even in research-based writing. A lot of expressive writing pedagogy—which includes reflective writing, free writing, and journal writing—is also found in the L2 writing program; however, students in the L2 program are not encouraged to integrate their expressive writing into their academic writing. The L2 program does not encourage a sense of writer presence in their research projects. There is a more clearly defined boundary between expressive writing and academic writing in the L2 program (which is further examined in Chapters Six and Seven).

Museum as an instructional laboratory. One of the important aspects to be noted in the L1 program's instructor training is that the program utilizes the campus museums for its instructor training. Field trips to the campus museums are a very important part of its TA orientation and instructor training workshops each year; thus, the Assistant Directors in the program are in close contact with the administrators in the museums. The program's active integration of the campus resources in the TA orientation and rhetoric instructor workshops reminds us that its literacy practices are not confined to the classroom context. The collective participation of the other campus units in its instructor training is another important window to explore the extension of its interdisciplinary instruction for its writing courses.

The Krannert Art Museum. During the 2007 TA orientation, the Director of Education at the Krannert Art Museum met with the new instructors and introduced a Visual Thinking Strategies exercise (VTS) to them. The VTS exercise is designed to enhance a student's awareness of how the same artwork is perceived differently depending on the student's *situatedness* in terms of race, gender, religion, interest, socio-economic status, disciplinary background, and so on. The Director chose a picture and asked the instructors to construct a story about what was happening in the picture. Each instructor actively participated in the activity:

their interpretations of the art work were so varied that one could almost think that they were looking at completely different pictures. The Director articulated that the VTS exercise can be very effective for helping students see how an individual's interpretation of the same event or situation is influenced by the individual's backgrounds. She provided very detailed explanations on how to conduct a visual thinking exercise for the instructors and emphasized the significance of such exercise for a writing class.

The Assistant Directors who accompanied the new instructors to the museum added further explanations that the visual thinking strategies exercise could be used to introduce students to the ideas of visual rhetoric and multimodal composition—which have a very important place in the program—and strongly recommended that the instructors return to the museum with their students for this visual thinking exercise. They also reminded them that the default Reader, *Rhetorical Visions*, has great visual illustrations to supplement this kind of exercise in class. During my participant observation in the program, I repeatedly heard that other instructors made trips to the museums for this kind of visual thinking exercise. As a Rhetoric 105 instructor, I also took my classes to the museums and discussed the relationship between their interpretations of the artifacts and academic writing. I also saw that some instructors brought to class a variety of visual illustrations (e.g. advertisements, posters, pictures, artifacts, etc.) and led students to interpret what was going on in the images.

This kind of exercise—to ask students to choose an art work in the museum and to interpret what is happening in the art work—hinges on a particular epistemology of practice. It suggests that students in the L1 program are acculturated into literacy practices that put emphasis on students' *subjective* experience and their *subjective* interpretation. This form of training on how to interpret an artwork epitomizes an epistemology of educational practice, which draws

attention to “a transaction between the external objective world and the subjective mind of the observer” (Jansen & Peshkin, 1992, p. 698). It represents a snapshot of the literacy practices that acculturate students into the paradigm of reasoning and thinking practices, which highlight that their subjective experience is integral to the construction of knowledge, meaning, and truth. It destabilizes the traditional functional view of literacy that perceives the acts of writing and reading simply as an encoding (production) and decoding (reception) of a text. It suggests that students in the L1 program are apprenticed into an educational practice, which underscores that learning is a personal interpretation of the world; human knowledge is essentially context-dependent; truth and knowledge do not exist independently of the individual.

This kind of interpretation training—which becomes an educational activity—suggests that the program’s training in critical thinking skills is ultimately interconnected with the training in interpretation skills in the paradigm of qualitative research. The exercise on how to interpret an artwork is basically a kind of critical thinking exercise aimed at leading students to become *aware* that there is no “the objective” truth, “objective” knowledge, or “objective” meaning to be discovered by the individual. This kind of awareness is also related to what Paulo Freire (1970, 1973) calls “critical consciousness”, which he articulates as *an educational tool* that leads students to realize the fundamental *connections* between their individual, subjective experiences and the social contexts in which they are embedded. This kind of awareness is the fundamental basis for exploring a social phenomenon in the humanities and in the tradition of qualitative research. This form of education is a clear contrast to the transmission-absorption model of literacy that students learn by memorizing the information delivered to them by the teacher. It is distinct from the banking model of education in which students are seen as receptacles waiting to be filled with the teacher’s expert knowledge (Freire, 1970).

During the interview, Jennifer articulated that the program encourages its instructors to do *interpretive training* by introducing to students not only complex arguments of literary texts but also visual arts or films. She explained that the program strongly encourages its instructors to integrate the campus museums and their resources into their courses because interpretation training such as the visual thinking exercise is ultimately helpful for enhancing students' academic writing abilities. She reiterated that it is crucial for the college writing teacher to guide students to understand that the idea of *interpretation* cannot be separated from the idea of *analysis*.

The visual thinking exercise is a clear example of how the idea of engagement with writing as a process of inquiry and discovery is directed to the idea of engagement with *the practice of interpretation* in the humanities-oriented writing classroom. It shows that honing a student's critical thinking skills in the program is closely related to honing a student's interpretation skills, which are essential for qualitative research. Thus, the very acts of reading and writing in the humanities-oriented classroom become basically *discourse analysis* since students are constantly asked to analyze and interpret the discursive practices in their everyday lives.

The strong support for the integration of a museum into the curriculum—as reflected in the program administrators' perspective of a museum as a powerful tool in building literacy — suggests that a student's analytical argument in the L1 program is predicated on the writer's situated interpretation: the idea of *analysis* in the program goes hand in hand with the idea of *interpretation*. As articulated in Chapter Three, the notion of interpretation is an essential idea when it comes to a discussion of qualitative research methodology. Qualitative research—which is predicated on the notion of situatedness in understanding meanings and practices in human

life—is interchangeable with interpretive research. Thus, students’ induction into critical thinking practices and inquiry/reflection-based writing in the L1 program takes place within a socio-anthropological matrix, which is again tightly bound up with training students’ research skills and interpretive strategies within the tradition of qualitative research and the humanities paradigm.

The Spurlock Museum. The Spurlock Museum is another campus museum deeply integrated into the literacy practices of the L1 program. The rhetoric instructor workshop “Spurlock Museum: Reading and Writing Culture in the Composition Class” was held at the Spurlock museum in the fall of 2007 for the new instructors. The Spurlock Museum, which replaced the World Heritage Museum in Lincoln Hall, opened its doors in September 2002. It features six galleries: Africa, Ancient Egypt and Mesopotamia, Europe, East Asia and Oceania, the Americas, and the Ancient Mediterranean. The Educational Director of the Museum met with the new instructors and explained how the museum could be used for freshman writing courses. She demonstrated how cultural artifacts tell us stories as well as histories by using some artifacts displayed at the Education Room. She reiterated that the Spurlock Museum is a great place to cultivate in students an interest for reading and writing cultures through the invaluable artifacts in the museum and to implement various types of cultural artifact analysis assignment.

A cultural artifact analysis requires that students explore the symbolic meaning and significance that a certain artifact holds in the given culture, and the stories the artifact tells us about the people of the culture and the roles and functions of the artifact in the given culture. The Rhetoric 105 Assistant Director who accompanied the new instructors to the museum provided the instructors with a packet titled “Integrating a Visit to Spurlock Museum into Your Curriculum”—which contained a wide variety of cultural analysis assignments and class

activities—and strongly recommended the instructors to integrate the valuable resources of the museum into their curriculum.

To ask students to *read and write cultures* situated in the museum is another type of interpretation training exercise. It is basically an *extended* definition of reading. This kind of pedagogy—to ask students to read and write cultures situated in the museum—indicates how the program is oriented to cultivating students’ cultural knowledge and cultural experience both in the classroom and beyond the classroom: the idea of culture is essential to the ways of knowing, thinking, writing, and learning in the L1 program. To put it in simplest terms, the field of ethnography is about reading and writing cultures. The promotion of reading and writing cultures—both in the museum setting and in our everyday lives—and the validation of the idea of culture as the essential source of knowledge suggest that the L1 program develops a model of instruction, which I want to call, *culturally-driven writing pedagogy*. By reading and writing cultures situated in the museums as well as in their everyday lives, students in the L1 program are encouraged to accumulate cultural knowledge. The idea of culture becomes a kind of “contact zone” (Pratt, 1991) between students and instructors in the program. Literacy training in the museum setting demonstrates that its curriculum is anchored in an experience-centered writing pedagogy: students’ knowledge is to be developed on the basis of their experience. The way the program fosters students’ knowledge acquisition as part of improving students’ critical thinking and writing abilities is a key to exploring the L1 program’s literacy practices in comparison with the process of language acquisition integrated into the L2 program’s curriculum (which will be further discussed in Chapters Six and Seven).

The Archives Research Center. The Student Life and Culture Archival Program in the Archives Research Center is another important campus fieldtrip site for L1 writing courses

especially for those sections affiliated with the EUI project. The Student Life and Culture Archival Program was established in 1989 to document the history of student life and culture at the university. It has preserved materials related to various aspects of student life at the university, which provide insight into the student life and culture of the student government and organizations, fraternities, sororities, religious associations, athletics, and other social events at the university. During the TA orientation, a senior archivist in the Archives Research Center met with the new instructors in the Exhibition Room. She introduced the main archived materials and explained how the resources could be utilized for a writing class. The Archival Research Center represents another resource for the writing courses affiliated with the EUI project and student research projects that are themed around the University of Illinois (the use of the Archives Research Center is further discussed in my examination of Joseph's pedagogical practices in Chapter Five).

The cultural resources in the museums becoming the crucial text for students' learning show that the program takes a more *multi-dimensional* and *interactive approach* to teaching writing. We can see that students' induction into critical thinking skills in the program is mediated by both literary and visual texts: critical thinking skills and analytical writing pedagogies are deeply interconnected to visual rhetoric, multi-modal/multi-cultural literacy, media literacy, and cinematic rhetoric, which have central places in the program. During the TA orientation, the program administrators strongly encouraged the new instructors to use not only literary texts but also cultural texts such as advertisements, TV, film, photographs, performance, architecture, artwork, cartoons, fashion, internet websites, etc. Quite a few instructors incorporate various types of cultural texts in their writing courses (which is further elaborated in Chapter Five). The promotion of a museum as crucial instructional laboratory—as reflected in

the program administrators' perspectives on cultural texts as an essential tool in building literacy—also raises the question of how cultural studies perspectives are woven into the L1 program.

Cultural studies is a broad theoretical framework that studies the interrelationship between culture and power in relation to the production, reception, and diverse use of various texts based on poststructuralism, Marxism, Neo Marxism, the Frankfurt School, critical race theory, and feminist theory (Berlin, 1987, 1992a, 1992b; Berlin & Vivion, 1992; Fitts & France, 1995; George & Trimbur, 2001; Giroux, 1995; Hall, 1980; Olson, 2002; Trimbur, 1988, 1993; Schwandt, 2001). It crystallized in Britain in the 1950s as a way to make sense of the effects of consumer-oriented capitalism on the British working class and the changing circumstances of politics, culture, and class (Atkinson, 2004; Eagleton, 1983, 2000; Fulkerson, 2005). Influenced by a Marxist view of culture as a way of life and a set of everyday and ordinary practices, cultural studies explores a certain phenomenon in relation to practices and meanings in a given context. It looks into how people are engaged in a certain activity (e.g., the ways people cook, the ways people build houses, the ways people express affections, the ways people write, the ways people sing and dance, the way people negotiate their ideas, etc.), and the meanings people attribute to the practices. It has opened up an academic discourse to embrace mass, popular culture. Thus, in the framework of cultural studies, text can take a variety of forms: not only literary texts but also artwork, advertisement, movies, TV, architecture, photographs, performance, graffiti, cartoons, fashion, city streets, shopping malls, and work places all can be a text: a cultural text. There are no hierarchies of text: *cultural texts* as well as *literary texts* are equally valued. Cultural studies approaches are clearly reflected in various aspects of instructors'

pedagogical practices, which I will further examine in my analysis of the participating instructors' pedagogical practices in Chapter Five.

The promotion of museums as a key site for literate tasks in the L1 program illustrates that the content of its curriculum *expands* beyond what can be experienced first-hand in the classroom. The active integration of museum into its writing pedagogy shows how the program provides a learning context for students to be involved in their learning processes much more actively. Literacy training in the museum setting is definitely aligned with the inquiry approach to learning that asks students to explore the discursive practices of their everyday lives by formulating questions they want to pursue. It also aims to enhance students' reflective and naturalistic observation, which is a fundamental mode of learning in the L1 program.

David Carr (2004) argues that literacy training in museums extends the human mind and enriches the student's everyday experiences:

The museum provides models, templates, or frames for understanding and reading the worldly systems beyond it. Its stories, patterns, and continuities provide the basis for seeing and reading our own interior experiences and insights, as we interpret them in relationship to larger narratives. And reading itself—actual engagements with texts on walls and in hands, and conversations among other readers about those engagements—holds the potential for deepening the gifts of energy, attention, and presence brought into the museum by its users. (p. 3)

His statement illustrates how literacy training at the museum setting can help students develop a deeper understanding of the world beyond the limits of their immediate surroundings and how it provides students with opportunities to develop not only a richer model of the world but also a richer vocabulary with which they articulate what they have learned across various domains of their everyday practices. In short, literacy training in the museum setting demonstrates how the L1 program aims to provide real-world learning environments for students and how the program promotes the idea of learning in both *formal* and *informal* settings, drawing attention to students'

engagements with literacy in everyday concrete, socio-historical, and material conditions. It is another important window to explore how the program aims to cultivate the integration of experience into the curriculum and the integration of knowledge back into students' private lives, and how it fosters students' reflective practice conducive to such integration.

The Zone of Proximal Development: Peer Advising System

The peer advising system portrays a trajectory of new instructors' guided participation into the program's literacy practices; it had long been the major infrastructure of the program's instructor training at the time of this research. A peer advising group consisted of one advisor and 3-5 new instructors. Graduate students in the English Department who have taught freshman writing courses could apply for peer advisor positions. Every new instructor must participate in the peer group advising group for one year. The peer group met once a week in the first semester and every two weeks in the second semester. The mandatory meeting times of the peer group in the second semester were reduced to once a month in the spring of 2008 as the Rhetoric Office introduced a new professional development forum called "the Spring Project Working Groups", which were theme-based peer work groups (before that, spring projects were implemented in the regular advising group).

Peer advisors are supposed to provide guidance in various forms that are crucial for the success of new instructors' first year of teaching from the very first day of the TA orientation. During the period of this research, peer advisors actively participated in the TA orientation: they led one section during the TA orientation and were present throughout the orientation for their advisees. They met with their advisees for one hour each day during the orientation to recapitulate the main points and to provide further guidance on other aspects of teaching that were not covered during the orientation.

Based on interviews and participant observation, it appeared that each peer advising group would discuss a variety of pedagogical and administrative issues such as syllabus design, course assignments, class activities, lesson planning, grading and commenting, classroom management, trouble shooting, teaching demonstration, and so on. Peer advisors would observe their advisees' classes at least twice in the first semester and at least once in the second semester; and meet with them individually after each observation. Peer advisors would look over each advisee's comments on two sets of students' papers in the first semester and one set of students' papers in the second semester; and they would provide feedback on their advisees' commenting practices. After each instructor training workshop during the semester, the peer group would discuss implications of the workshops for their classroom teaching and make suggestions for future instructor training of the program.

Peer advisors wrote an evaluation letter for each advisee based on their class observations, the advisee's commenting practices on students' work, and the advisee's participation in the group meetings and rhetoric instructor workshops. A copy of the letter was sent to the Program Director and was filed in the Rhetoric Office. Based on my observation during the time of this research, when instructors went on the job market, the letter was often included in their teaching portfolios (the program strongly encourages its instructors to develop their teaching portfolio based on their teaching of the writing courses). Peer advisors met with their advisees individually when they received the results of their student evaluations from the Center for Teaching Excellence and discussed the strengths and weaknesses of their advisees' instructional practices.

The peer advising system was designed to play a central role not only in guiding new instructors to be successful in their first year of teaching but also in maintaining the program goals and objectives; it was the primary communication channel between the Rhetoric Office and

new instructors. Peer advisors met with the Program Director, the Acting Associate Director, and the Assistant Directors regularly each semester to pass on the main points of their discussions during their peer advising meetings, as well as to present new instructors' concerns and questions to the Rhetoric Office. Peer advisors also relayed messages from the Rhetoric Office to new instructors.

Every new instructor was required to write a self-evaluation letter toward the end of each semester. The goal of the self-evaluation letter was to lead new instructors to reflect on their teaching over the course of the semester and to plan ahead if there are certain aspects of their teaching they want to change for the next semester. The letter was also intended to help the peer advisor to write a more accurate evaluation letter of each advisee's instructional practices. New instructors were allowed to attach class materials they had developed to the letter, and their self-evaluation letters were sent to the Rhetoric Office. Based on my observation, it is often the case that new instructors wrote their self-evaluation letter based on the teaching philosophy statement they had developed in the professional seminar (ENG 593), which new instructors are required to take in their first semester of teaching in the program.

Toward the end of the first semester in 2007, each peer advising group discussed their experience of using the Common Syllabus and the default textbooks as well as the assignments and activities used in conjunction with the Common Syllabus. Peer advisors passed on new instructors' opinions and thoughts of using the textbooks and the Common Syllabus to the Rhetoric Office. The instructors' opinions had a great influence on reconstructing the new Common Syllabus and selecting default textbooks to be used by another group of new instructors in the following year. The program administrators convene a big meeting regarding the Common Syllabus with the leaving and incoming peer advisors at the end of the semester. The

construction of the new Common Syllabus was also strongly influenced by peer advisors' opinions.

The peer advising system is a crucial window to explore how its instructors' pedagogical practices re-impact the literacy practices of the program. The peer advising system portrays how the program maintains its goals and objectives as it is the main communication channel between program administrators and new instructors. As illustrated throughout this chapter, the peer advising system has a strong influence on the construction of the Common Syllabus and other sample assignments and activities to be used by another group of new instructors in the following year. It shows that, as much as the disciplinary contexts of the programs shape the macro and micro dimension of the instructors' training of the program, the instructors' everyday classroom practices re-impact the social structure of the program.

Peer advising meetings are an institutionalized space in which instructors are encouraged to share their teaching materials, develop their pedagogies, learn strategies to troubleshoot problems, and socialize with other graduate students in the department. The peer advising system demonstrates how the program repeatedly asks instructors to *critically reflect* on the pedagogical practices they are engaged in. The trajectory of new instructors' guided participation into the literacy practices of the program portrays how new instructors become more competent members as writing teachers with the help of their peer advisors and group members in "the zone of proximal development" (Vygotsky, 1978, 1987). That is, from the Vygotsky-inspired pedagogy and learning theory, the peer advising system demonstrates how the program provides *a system of scaffolding* for new instructors by structuring forms of social interaction that aims to foster literacy socialization between experienced and new instructors in the zone of proximal development.

The notion of scaffolding, which is derived from cognitive psychology, refers to the supportive conditions created by knowledgeable participants in order to help a novice member to enhance her skills and knowledge to higher levels of competence (Greenfield, 1984; Donato, 1994). Basically the concept of scaffolding, which is closely related to the concept of “zone of proximal development”, refers to a process through which a student learns by working with a more competent person on the skills and knowledge that are needed to perform specific tasks through a kind of apprenticeship. The way the L1 program works to socialize instructors’ teaching practices in the zone of proximal development—by guiding them to record and review their practices and to learn from their own practices through collaborative reflection—indicates the notion that *reflection* is a powerful mode of learning. The peer advising system is an example of an apprenticeship model of professional development in the zone of proximal development, which highlights the role of *collaborative reflection* for the potential and actual developments of novice members. The collective scaffolding of the peer advising system aimed to foster the development of novice members as writing teachers by encouraging them to develop their own pedagogies, teaching materials, and classroom management strategies.

The philosopher Donald Schon (1995) articulates that this kind of “reflection-in-action” ultimately enhances the kind of causal inquiry we conduct in our everyday lives. His idea of “causal inquiry” refers to a systematic examination of practice focusing on a particular situation in a single organization. According to Schon, there are two kinds of knowing: one for the technical world and the other for the non-technical world. In the technical world, knowing is created by way of causal inference that is controlled by, for example, a lab experiment. In the non-technical world—the world in which we live—knowledge construction relies on the expertise of its participants who become skillful experts through reflection-in-action:

In normal social science, the choice of questions, the selection of variables, and the design of experiments are all designed to produce externally valid causal generalizations of the covering law type. In contrast, causal inquiry in organizations typically centers on a particular situation in a single organization, and when it is successful, it yields not covering laws but prototypical models of causal patterns that may guide inquiry in other organizational situations—prototypes that depends, for their validity, on modification and testing in “the next situation.” “*Reflective transfer*” seems to me a good label for this kind of generalization (p. 97) (*italics added for emphasis*)

His idea of “reflective transfer” highlights that understanding our practices in terms of prototypical models of behavior rather than in scientific laws helps us to understand our practices and to learn from our practices, which ultimately enhances our practices. The idea of “reflective transfer” reminds us that one’s participation in a certain practice has a powerful influence on the person’s identity formation that accumulates over time and across space.

The peer advising system can be seen as an example of how such “reflective transfer” is applied to the training of a writing teacher. Through their participation in the peer advising system, first of all, new instructors are constantly asked to articulate their experience of teaching writing and to develop their awareness of how they are connected to the program’s larger goals. Articulating such connections can enhance their awareness of the relationship between classroom and curriculum, between theory and practice. Such articulation structures opportunities for instructors to position themselves vis-à-vis their experience of teaching writing in the program and what they have read in their fields of study. Their awareness of the practice of teaching writing—which is theorized through the lens of reflection—is intended to lead instructors to develop a lens to correlate the concepts of theory, practice, and reflection.

Increasing awareness of the theory-practice relationships is crucial for the growth of the instructor as a graduate student as well as an instructor. Guided participation in the reflective practices—the *cycle* of recording their practice, revisiting their experience, reinterpreting it, and making sense of it with the help of their peer advisors and group members—is intended to lay

the groundwork for their future lives as faculty since they become meta-aware of the dialectical relationship between theory and practice, between what they have read in their fields of study and how they actually teach in the classroom. Critical reflection on their pedagogical practices structures opportunities for instructors to begin to develop their own theory about the relationship between theory and practice; between classroom and curriculum. Thus, their increasing awareness of the bi-directional theory-practice relationships—*the linked triangle of reflection, practice, and theory*—can have a long-term effect on their intellectual development as well as their professional and social developments (Yancey, 1998).

In short, the program's instructor training—the TA orientation, instructor workshops, peer advising system, and professional development seminar—demonstrates that the L1 program provides its instructors with multiple frames of reflection-in-action through which to understand their experience of teaching writing and to attempt to make connections between theory and practice; between curriculum and classroom. The program's instructor training infrastructure shows that its instructors are apprenticed into a model of professional development that can have a long-term influence on the instructors' development on various levels.

Cross fertilization: Learning to teach writing in the English Department. Although new instructors are provided with solid guidelines and a variety of resources through the TA orientation and rhetoric instructor workshops, my observations and interviews suggest that the peer advising system becomes an integral part of their *sustained development* as writing teachers in the L1 program. Through peer advising meetings, a graduate student in Literature socializes on a regular basis with other graduate students in Writing Studies and in Creative Writing. They share the stories of their teaching—the winning and losing moments in their classrooms—which become a focal element of their development in their first year of teaching. Learning to teach

writing in the program, they also share the stories of their graduate school life—the resonating and frustrating moments as students—which may also shape their understanding of their graduate school life. The literacy socialization of the instructors during their long term engagement with the program as well as with the university, thus, can play a fundamental role for an instructor’s development both as a writing teacher and as a graduate student. Although it is not the case with every peer advising group, during the period of this research, most peer advising group members appear to continue to support one another in various ways especially when their members go on the job market—especially when they prepare for a teaching demonstration—even after their first year of teaching.

The peer advising system is a crucial window to explore how the culture of the writing program is *shaped and sustained* by the literacy socialization of the instructors—most of whom are graduate students in Literature, Writing Studies, and Creative Writing—in the English Department. The program, as noted in Chapter One, offers approximately 150 sections of Rhetoric 105 courses and 50 sections of AWP courses each year. It is a big program. Through the socialization in their long-term trajectory in the program, instructors see the materials other instructors have developed and may start to use those materials in their classes. If they become peer advisors later on, they are likely to guide their peer advisees in a similar way. They are likely to provide their advisees with similar guidance and share the materials they have developed through their own peer advising group meetings. Thus, the cycle of scaffolding does get *repeated*.

During the interview, the Program Director (August 6, 2007) emphasized that the instructors’ socialization is essential to explore the program’s literacy practices:

If you closely look at it, it is really socialization. Students get together and share syllabi and assignments. So somebody from writing studies picks up somebody’s film

assignment or film critique, or the assignment of somebody from women's studies, or literature or from cultural studies etc. *There is a lot of cross fertilization* as faculty and students work together in the program. It's an amazingly diverse, hybrid setting. (italics added for emphasis)

The wording “cross fertilization” encapsulates the literacy socialization of the instructors—both as graduate students and as writing teachers—in the English Department: it effectively conveys the *organic mechanism* of the instructors’ literacy socialization processes during their long-term and dynamic engagement with the university as well as with the program. It represents the instructors’ complex literacy socialization processes, while they are engaged with other literatures in cultural studies, linguistics, applied linguistics, sociology, anthropology, communications, education, TESOL, and so on. Most of the instructors are doctoral students in the English Department with disciplinary backgrounds and scholarly interests in cultural studies, English studies, critical pedagogy, writing studies, media studies, and literary theory. They bring their own scholarship into their classroom teaching, which has a great impact on the literacy practices of the L1 program. The idea “cross-fertilization” suggests how the instructors’ diverse scholarly interests and disciplinary backgrounds influence their approach to teaching writing, and therefore, the culture of the writing program. The peer advising system is an important window to explore the trajectory of the cross-fertilization processes and its influence on the program’s literacy practices. The fundamental dialectical interactions between the instructors and the program also remind us that the location of the writing program housed in the English Department—which offers undergraduate and graduate degrees in Literature, Creative Writing, and Writing Studies—and the department’s close connections with the Ethnography of the University Initiative, the Unit for Criticism and Interpretation, the Center in Jewish Culture and Society, and the Unit for Criticism and Interpretive Theory all have a powerful influence on its literacy practices.

The way the L1 program trains its new instructors—by instituting forms of social interaction that naturally fosters the literacy socialization among the graduate students in the department—highlights that learning occurs through *a social co-participation framework* rather than through an internalization of certain knowledge. It portrays how the individual’s knowledge development is socially and dialectically derived. The peer advising system is a clear example to explore an apprenticeship model of professional development through Lave and Wenger’s (1991) “legitimate peripheral participation” framework of learning, which refers to the process by which the novice member gets initiated into the social group’s practices. Learning, from this perspective, involves becoming “a full participant, a member, a kind of person” in the social group (p. 53). Their idea “situated learning”—which is a transitory concept between a cognitive view of learning and a social practice view of learning—reminds us of the importance of rethinking the notion of mastery. As they put it,

Mastery resides not in the master but in the organization of *the community of practice* of which the master is *part*. The master as the locus of authority (in several senses) is, after all, as much a product of the conventional, centered theory of learning as it the individual learner. (p. 94) (italics added for emphasis)

The statement points out that the mastery of knowledge and skill requires the novice member’s full *participation* in the practice of the community. The idea “the community of practice” points out the integral social interactions among persons, activity, and social worlds. The integration of agent, activity, and world in a practice represents a broad view of human agency. Their concept “the community of practice”, Lev Vygotsky’s concept of “the zone of proximal development” (1978, 1987), Prior’s notion of “zone of situated relationship” (1998), and Barbara Rogoff’s (1990, 2003) idea “apprenticeship in thinking” all draw attention to the individual’s social co-participation as the matrix of learning and the individual’s *legitimate membership* for the person’s development as a competent member in the social group.

The peer advising system portrays how the instructors' literacy socialization can lead them to develop their "social languages", which is crucial to the development of their social identities as writing teachers. James Gee (1996, 1999) articulates that the acceptance of the novice member into a social group depends on the degree to which the new member has learned the social language of the group since social languages are embedded in specific social practices. He characterizes a social language as an identity kit: it is used to get recognized by others (and themselves) as enacting a specific socially situated identity and as engaged in a specific activity. The instructors' literacy socialization in the English Department—by way of learning to teach writing in the L1 program—ultimately leads them to develop their social languages and become full participants in the community of practice.

In essence, the peer advising system—which portrays the instructors' dynamic and long-term engagement with the program as well as with the university—illustrates how the program's culture is shaped and sustained by the instructors' literacy socialization processes. The peer advising system constitutes the core of the program's support for new instructors' development as writing teachers: it is the major infrastructure of the program's instructor training. The operation of such a peer advising system is possible because many of its instructors are doctoral students who have spent 6–8 years teaching various sections of its writing courses during their graduate study. Some of the instructors are adjunct faculty members—mostly former students of the department—who have been teaching the writing courses for over 20 years. The freshman writing courses, as noted in Chapter One, are the main source of financial assistantships for the graduate students in the English Department, and most of them—except for first year students and international students—teach two courses per semester. If the writing courses were offered

by a two-year MA program, the literacy practices of the L1 program—therefore, the culture of the program—would have been *very* different.

Lastly, although the pedagogical foundation is not clearly stated in any of the institutional documents, my analysis of the various institutional documents and the interviews with the program administrators leads me to say that the process approach—the influences of writing studies—and cultural studies are a major pedagogical foundation of the writing program. The instructors' literacy socialization and the location of the English Department itself suggest that there is not just a single theory or a single pedagogy that shapes the objectives and pedagogical foundation of the writing program. This implies the program's situated disciplinary perspectives and academic affiliations with the complex intellectual history of the humanities. It is not an easy task to delineate the program objectives and pedagogical foundation in relation to the disciplinary contexts of the program due to the complex intellectual roots of the humanities. The complex, hybrid, and heterogeneous discourses within the English Department shape not only the culture of the department but also the *methodological* and *pedagogical* cultures of the writing program. Thus, it is important to recognize the complexity of what's on the ground to develop a valid argument about the culture of the writing program as well as the pedagogical foundation of the program.

Discussion and Summary

This chapter illuminates how the disciplinary perspectives and academic affiliations—humanities, cultural studies, and writing studies—of the L1 writing program have influenced its program objectives and instructor training. The process approach, which highlights writing as an integral part of thinking and learning processes, demonstrates that the program promotes a more developmental model for writing instruction. The program's fundamental emphasis on

connecting students' *learning* to their *living* indicates that a social practice view of writing—which underscores writing as a human activity as opposed to a mental, cognitive activity—is deeply embedded in the pedagogical foundation of the program. The chapter illustrates that the process approach, inquiry-based writing, and ethnographic research methodology all highlight the intrinsic and dialectic relations among the writer, the reader, the text (visual, written, and spoken forms), and social worlds.

The program's objectives and instructor training—as reflected in the ethnographic vision of literacy, its affiliation with the EUI project, and the perception of a museum as a crucial instructional laboratory—show that the program encourages real world learning environments for students. It promotes writing instruction that takes place in an environment that is conducive to connecting students' learning to their living both on campus and in community—an approach that indicates that its curriculum is anchored in the experience-centered writing pedagogy. This kind of experience-centered pedagogy is the fundamental basis for exploring a social phenomenon in the humanities and in the tradition of qualitative research. The ethnographic vision of literacy ultimately guides students to become *novice anthropologists* who can read their experiences as a text in relation to their contexts and analyze and interpret the rhetorical contexts. We can see that the L1 program seeks to acculturate students into the vision of *experience* shaped by its disciplinary perspectives and academic affiliations. Thus, as Patricia Bizzell (1994) powerfully argues, by entering a discipline, the student is guided to “look at experience in the particular way established by that discipline. One then names one's experience and defines areas of study in accord with the disciplinary view” (p. 148).

This chapter elucidates that the social structure of the program is reproduced in the program's objectives and its instructor training. It is evident that the pedagogical foundation of

the program—in humanities, cultural studies, and writing studies—informs the way writing is conceptualized and taught in the program. The basic insights of the program’s emphasis on connecting students’ learning to their living—by guiding students to participate in social events both on campus and in community—illustrate that a socio-constructionist view of learning is deeply rooted in the pedagogical practices the program promotes. This socio-constructionist view of learning highlights socialization and induction into a discourse community governed by a range of norms and conventions (Bizzell, 1994; Casanave, 2002; Holland et al., 1998; Ivanic, 1998; Kress, 1997; Lave & Wenger, 1991; McCarthy, 2002, 2009; Ochs, 1988; Prior, 1998, 2001, 2003, 2006; Rogoff, 1990, 2003; Schieffelin, 1990; Scollon, 2001). In this paradigm of learning, the location of the acts of reading and writing is in the social context of learning, not in the brain of the individual. Thus, the writer’s mental processes are not of central importance here. The discourse conventions of a community are a more primary concern, since this view of learning puts emphasis on the collaborative construction of knowledge, meaning, and truth. The fact that the program promotes ethnographic research—by asking students to go out and read the discourse conventions of a certain community—suggests that the program does not perceive discourse conventions as something to be just memorized. The program’s pedagogical practices suggest that literacy is constituted of social relationships: literacy as well as language is ultimately a product of a community.

Such concepts as community, participation, and reflection are integral to a socio-constructionist view of learning. As illustrated throughout the chapter, the program’s literacy practices point out that learning takes place in *a social co-participation framework* not in the individual’s mind or brain. The program’s fundamental emphasis on the significance of making connections between students’ learning and living indicates that the idea of *community* is

essential in its writing pedagogy: its curriculum definitely aims to expand beyond the classroom boundary. The cultivation of a student's awareness of her community is deeply embedded in the rhetorical, cognitive, and social dimensions of its curriculum. The literacy practices of the program underscores that observation—to be more exact, participant observation—and reflection are crucial modes of learning. As represented in the promotion of ethnographic research and the peer advising system, the program constantly fosters reflective practice for both the students and its instructors. Thus, the ideas, *community*, *participation*, and *reflection* are fundamental in the taxonomy of learning in the L1 program. We can see that the program promotes a more open-ended learning experience rather than fostering learning through manageable tasks that can be easily objectified and measured (which is further examined in comparison with the task-based learning of the L2 program in Chapter Six and Chapter Seven).

The socio-constructionist vision of learning—which highlights the very concepts of community and participation as well as the collaborative construction of knowledge, meaning, and truth—suggests that cognition is located in the context as well as in the individual's brain or mind. That is, cognition and knowledge are distributed socially through the networks of interacting people and literacy tools and artifacts rather than being restricted to one's head or mind. Activity theory—the main theoretical framework of this study—outlines how tools and artifacts mediate between an individual and the context shaping and distributing individual and collective cognitions. As activity systems, the literacy practices of the L1 program demonstrate how cognitions are shared and distributed across a variety of literacy tools and activities. They show that cognitions are shared and distributed across the individuals participating in the literate activities (e.g. the program administrators, instructors, writing center tutors, students, their classmates, teaching assistants, parents, friends, etc.) and in the literacy tools and artifacts (e.g.

TA Handbook, Common Syllabus, program website, default textbooks, campus museums, a lunch menu, the first amendment, a university statement of purpose, a departmental website, shopping mall, etc.). In this paradigm of learning, therefore, collective cognition is the unit of analysis not just the cognition focused on the individual's brain or mind since its activity system is not confined to the individual but to a distributed collection of interacting people and literacy tools and artifacts. Again, knowledge and cognition are revealed through social practice or activity rather than through the individual's brain.

As articulated in Chapter Two, the notion of situation as used in the ideas of situated learning and situated cognition underlines that the individual's mind or brain should not be the site for understanding learning and knowledge construction without discussing the notion of context (or activity). The notion of situated cognition—which is related to the ideas of distributed cognition (Salomon, 1993), socially shared cognition (Resnick, Levine, and Teasley, 1991) and cognition-in-practice (Lave, 1988)—shifts our focus from the individual to the group and sociocultural setting where the learning occurs. The pedagogical practices of the L1 program show that cognitions are “spreading across” and “stretching over” (Cole & Wertsch, 1996, p. 29). It illustrates a sharing cognition—“sharing authority, language, experience, tasks, and a cultural heritage” (Salomon 1993, p. 11). In this sense, activity theory is a very useful methodological, conceptual, and analytical tool in exploring the social organization of cognition, and therefore, the culture of an institutional setting.

The socio-constructionist account of learning anchored in the literacy practices of the program embodies the phenomenological perspectives of reality, truth, knowledge construction, and the subject/object relationship, which point out the subjective nature of constructive learning. As illustrated in the literacy training in the campus museums, this view of learning underscores

that reality and truth do not reside in the writer's brain; reality, truth, and knowledge are socially constructed by the interaction between the writer and the reader in the community. The phenomenological perspective, as articulated in Chapter Three, emphasizes the subjective, everyday experiences of the social actor. In simple language, in comparison with positivism that stresses hypothesis-testing and the discovery of universal laws, the phenomenological paradigm draws attention to a multiplicity of reality, truth, and knowledge construction in the human sciences (Chouliaraki & Fairclough, 2002; Kamberelis & Dimitriadis, 2005; Atkinson et al, 2003). It promotes research methodology (e.g. ethnographic research) that respects the empirical world and the socially constructed nature of reality, knowledge, and truth. Thus, again, the program's literacy practices remind us that "in teaching writing, we are tacitly teaching a version of reality and the student's place and mode of operation within it" (Berlin, 1982, p. 766).

This chapter suggests that a phenomenological epistemology underlies the elements of the L1 program's approach to teaching writing. The phenomenological perspective of literacy stresses that the acts of reading and writing are not isolated, context-free cognitive skills; the acts of reading and writing are an integral part of *the social context* of our everyday lives. The phenomenological perspective of literacy reconceptualizes the acts of reading and writing as *social and cultural processes* beyond the cognitive model of literacy that is focused on the learner's processes of decontextualized sets of skills and information. These principles distinguish ethnographic inquiry from other forms of inquiry in the behavioral sciences.

In her article "Inquiry Paradigm and Writing", Janet Emig (1982) looks into a paradigm of inquiry and presents three kinds of gaze: positivistic, phenomenological, and transactional/constructivist. She calls a paradigm of inquiry a governing gaze—a steady way of

perceiving actuality—and articulates differences between a positivistic gaze and a phenomenological gaze:

One of the major differentiations between positivism and phenomenology as governing gazes is the attitude toward the context in which phenomena appear—toward what can be called the width of one's gaze and the focus/field relation. For the phenomenologist, focus upon the phenomenon must include acknowledgement of the field; but for the positivist, there is no field, only focus, only the phenomenon to be examined a-contextually, with no consideration or acknowledgement of setting. (p.66)

The very idea of gaze—the scope of examining a phenomenon either contextually or a-contextually—reminds us that epistemological and social assumptions of actuality, language, culture, and literacy education are always reflected in an inquiry paradigm. Emig articulates that people usually have a certain preferred way of perceiving actuality and explains that the positivists' denial of context as a factor in human behavior is understandable, because they aim for universality or generalizability that can be applied to a variety of phenomena. The inquiry paradigm governed by a positivistic gaze, which she calls “the conventional inquiry” and “the scientific method”, is quite different from the phenomenological epistemology. The ideological and epistemological underpinnings of the L1 program—which are informed by the phenomenological gaze of reality, truth, knowledge construction, and the subject/object relationship—are quite distinct from the positivistic gaze of the L2 program. Both the L1 and L2 programs have their preferred ways of perceiving actuality (which will be further discussed in Chapter Six and Chapter Seven).

This chapter also portrays how the administrators' interpretation of the program objectives is shaped by their disciplinary perspectives and academic affiliations. As elaborated in Chapter Three, symbolic interactionism—the methodological framework of this study—emphasizes that meanings are always constructed by the interpretive processes of the social actor, and any social systems are constantly constructed and reconstructed through this meaning

attribution process. As the Danish scholar, Bent Flyvbjerg (2001, p.43) argues, “context-dependence does not mean just a more complex form of determinism. It means an open-ended, contingent relation between *contexts* and *actions* and *interpretations*.” It is evident that the program administrators’ interpretive processes are strongly influenced by the disciplinary contexts and academic affiliations of the program. Their interpretation of their literacy practices is *pragmatic* reflecting the current socio-institutional conditions of their program.

The program administrators’ elaboration on the importance of enhancing students’ awareness of discursive practices in their everyday lives signifies the influence of poststructuralism on the program. Poststructuralism developed as a critique of the scientific orientations of structuralism, which generally refers to an attempt to apply Saussure’s linguistic theory to language, culture, society, and knowledge construction (Berlin, 1987; Eagleton, 1983, 2000; Flyvbjerg, 2001; Foucault, 1972; Peters & Burbules, 2004; Schwandt, 2001). Poststructuralist thought is more focused on ideology, discourse practices, and situated contexts while structuralist thought is more driven by locating grammatical and linguistic order (Atkinson et al, 2003; Chouliaraki & Fairclough, 2002; Kamberelis & Dimitriadis, 2005; McCarthy, 1998; Prior, 1998, 2005). The perception of writing as a process, as on-going inquiry, and as a socioculturally, ideologically, and institutionally situated activity—rather than a mental, cognitive activity—echoes the strong influence of poststructuralism on the program. The connection of the activity of writing with the modes of inquiry in the humanities fields such as cultural studies, writing studies, media studies, gender studies, communication studies all highlight the poststructural discourses at work in the program.

My inquiry into the literacy practices of the L1 and L2 writing programs raises the fundamental question “How do we study the social structures of practices so ingrained as to be

unconscious—so extremely scenic as to go unnamed and unnoticed?” (Brandt, 1992, p. 348). As reflected in the title of this dissertation “*Culture, Cognition, and Context: Situated Literacy Practices of L1 and L2 Writing Programs*”, my dissertation addresses questions about how the different epistemological, pedagogical, ideological, and methodological orientations of the L1 and L2 writing programs influence models of literacy and learning, models of apprenticeship, images of culture, images of cognition, images of context, and taxonomies of academic discourse. As noted earlier, comparing and contrasting the literacy practices of the writing programs is not an easy job. There can be different views, depending on the researcher’s analytical lens and the part of reality she wants to examine. It is definitely a complex task to analyze the epistemological and ideological relationships between social constructionism and cognitivism and behaviorism or between phenomenology and positivism reflected in the discursive and ideological practices and the cultural norms of academic writing that are articulated in each program. But I strongly believe that an examination of the programs’ *situated* literacy practices is critical to a full sociocultural inquiry into the programs.

Chapter Five

Situated Pedagogy in the L1 Program

This chapter demonstrates how the disciplinary contexts—humanities, cultural studies, and writing studies— of the L1 writing program have shaped its instructors’ pedagogical practices and students’ writing practices. One of the notable features in the L1 writing program is that most of its writing courses have an organizing theme. As examined in the program’s instructor training in Chapter Four, the program encourages its instructors to design thematically-organized courses. Based on my observations and interviews in the program, it seemed that many of the experienced instructors did take up a thematic focus. The strong influence of culture, mass media, and politics is well-represented on various themes in its writing courses, which included fast food, American dreams, McDonaldization, education and work, horror film, home, opting out, family, the hermeneutics of suspicion, graffiti, science fiction, language, rhetoric of culture, writing process, remembering the past, Hollywood, work and class, social order, and so on.

This chapter looks into the situated pedagogy of the L1 writing program by exploring the pedagogical practices of three instructors: Rachelle (an MFA student in Creative Writing), Joseph (a doctoral student in Literature), and Samuel (a doctoral student in Writing Studies). Based on my observation of their courses and interviews with both the instructors and their students, it elucidates the influence of the program’s disciplinary contexts on the instructors’ pedagogical practices and their students’ writing practices. It illuminates the instructors’ literacy socialization in their disciplinary fields and in the English Department as well as their students’ literacy socialization in the L1 writing program. This chapter consists of four sections. The three instructors’ pedagogical practices and their students’ writing practices are examined in the first three sections. The major features of their pedagogical practices and their students’ writing practices are discussed in comparison with one another in the Discussion and Summary section.

Rhetoric, Culture, and the Rhetoric of Culture

This section explores Rachelle's approach to teaching writing in her Rhetoric 105 classroom. She was an MFA student in Creative Writing with a BA in Poetry when I observed her class in the fall of 2006, which was her third semester teaching a rhetoric class. The course objectives are explained in her class syllabus as follows:

In this class, we will focus on critical thinking and analysis, and on writing as a process and a method of inquiry. We will also focus on rhetoric outside of the academic sphere, as a force that actively shapes our world. The goal is to make you better academic readers, writers, and thinkers.

Her class goal is definitely aligned with the program goal to foster students' critical thinking skills and inquiry-based writing by drawing on their everyday practices and experiences. The wording that the class will focus on the "rhetoric outside of the academic sphere as a force that actively shapes our world" conveys her vision of a writing class that cultivates students' critical thinking and academic writing skills by leading them to actively engage their social, economic, and political conditions in their learning processes. It is her firm belief that the main objective of any college writing class should be to lead students to understand the rhetoric of culture—the *rhetorics* embedded in the *cultures* of their everyday lives. The basic insights of Rachelle's idea "the rhetoric of culture" suggest that her approach to teaching writing is rooted in a pedagogy of cultural studies, which highlights that students' everyday lives should be at the center of the curriculum.

The basic insights of her concept "the rhetoric of culture" are clearly reflected in each assignment of her class. The first assignment of her class is an advertisement analysis. The rationale for the advertisement analysis assignment is explained as follows:

While you may think that rhetoric is only something that you study to fulfill a university requirement, *most people use it every day or see it being used every day*. When you tried to get your parents to buy you a car as soon as you got your license, or argued for a raise

at that summer job, you were using rhetoric. Business and organizations use rhetoric, too, in the form of advertisements. Even ads that might not use words, like many magazines ads, are using the rhetoric of images to convince you of something. It is important to understand the rhetoric used in advertisements in order to be an informed citizen and consumer. (*italics added for emphasis*)

The assignment rationale demonstrates how she cultivates her students' critical thinking and analytical writing abilities by sensitizing them to the rhetorics embedded in the cultures of their everyday lives. Her emphasis on the importance of understanding “the rhetoric used in advertisements in order to be an informed citizen and consumer” represents her writing pedagogy anchored in cultural studies approaches to literacy. In cultural studies of literacy, as noted in Chapter Four, text can take a variety of forms: not only literary texts but also advertisement, movies, TV, architecture, fashion, artwork, city streets, shopping malls, and work places all can be a text. Cultural studies approaches to literacy point out that basically our everyday live should become a text for students' learning: a cultural text.

During the interview (December 16th, 2006), Rachelle articulated that the main reason she chose the advertisement analysis as the first assignment was that advertisements are everywhere; however, most students do not think about how they work and how certain rhetorics and ideologies are involved in the advertisements they see every day. She emphasized the importance of leading college students to understand the rhetoric of culture and articulated that leading students to become more aware of how cultures teach them certain American values—which are never inherent since they were not born with certain American values—is already a form of critical thinking that students should learn during their college career.

The advertisement analysis is one of the most common assignments in the L1 writing program. It is a clear example to explore how deeply popular culture and media studies are integrated in the L1 writing program. The inextricable relation of composition to popular culture

and mass communication demonstrates the powerful influence of cultural studies approaches on the program's literacy practices. Cultural studies emerged as the "next thing" in composition theory and practice in the late 1980s and early 1990s; it is the latest import of theory into composition (George and Trimbur, 2001, p. 71). Based on the published scholarship of the last thirteen years, cultural studies has been the major movement in composition studies (Fulkerson, 2005, p. 659). Diana George and John Trimbur articulate the strong influence of popular culture and media studies on the college writing classroom:

In a sense, the cultural studies approach to the writing classroom addressed the question of what constitutes the content of a composition course with the idea that content is right under our noses, in the culture of everyday life, while shifting the emphasis from the personal experience of the individual to the lived experience of participants in the larger culture. (2001, p. 82)

The wording, "the content is right under our noses", conveys the fundamental idea of cultural studies approaches to literacy that students' everyday lives should be the real world context of their learning. The shift of emphasis from the individual's personal experience to her lived experience *in the larger culture* highlights the importance of reflecting the dialectic relation between students' personal experiences and academic analysis in their writing processes. Both writing process pedagogy—the pedagogical foundation of the L1 program—and cultural studies approaches to literacy underscore the significance of cultivating students' academic literacy skills by guiding them to actively engage their social, economic, and political conditions in their writing processes.

Culture of fear and fear paper. The research paper assignment of her class is titled "Fear Paper", which is derived from the assigned class reading for the research paper unit, *The Culture of Fear* written by Barry Glassner. For the research paper, the students were required to choose any topic of public fear that they hear about in their daily lives. She emphasized to the

students if they had difficulty finding a topic, they should just watch the news or pick up a newspaper because research paper topics are everywhere. The rationale for the “Fear Paper” is explained in the assignment sheet as follows:

Rhetoric does not exist only in this classroom, in this university, in academic settings. In our culture, we are exposed to rhetoric on a daily basis. Some rhetorics are more obvious than others. For instance, where we see commercial advertisements, we are aware that they are constructed texts created for a specific purpose (to see us something) and for specific audiences. Other forms of rhetoric are less obviously constructed, but they operate in the same manner. The goal of this assignment is *to discover the ways that these rhetorics work in our culture*, and to discover the differences between what these rhetorics say we value and what our actions as a culture say we value. (italics added for emphasis)

The assignment rationale demonstrates Rachelle’s perception of rhetoric anchored in everyday practices and everyday experiences. The assignment goal—which is to “discover the ways that these rhetorics work in our culture” since “in our culture, we are exposed to rhetoric on a daily basis”—illustrates how she cultivated her students’ critical thinking and inquiry-based writing abilities drawing on their everyday practices and experiences. As the very title “Fear Paper” signifies, the students in her class are constantly asked to explore the discursive practices and the dominant ideologies in their society and the power relationships that are inscribed in the discursive practices of their daily experiences; and to realize the powerful influence of popular culture and mass media on their social realities.

Rachelle articulated during the interview that rhetoric is “a very specific way that ideas are put together to convince someone and to buy someone or to make someone buy into that ideology” and underscored that “rhetoric is a *bigger* term than ideology.” Her perception of rhetoric is different from the dominant view in composition studies that situates “rhetoric within ideology rather than ideology within rhetoric” (Berlin, 1988, p. 477). Her perception of rhetoric, demonstrated in her pedagogical practices, is closely connected to the Acting Associate Director,

Jennifer's perception of rhetoric illustrated in Chapter Four that "Any time you go out and communicate with someone, you are *doing rhetoric*. So we are all *living rhetoric* every day."

Both Rachelle's idea "the rhetoric of culture" and Jennifer's idea of "doing rhetoric and living rhetoric everyday" encapsulate the fundamental ideas of cultural studies pedagogy and writing process pedagogy. In essence, cultural studies pedagogy, the process approach to writing, and inquiry-based writing all highlight the intrinsic and dialectic relations among the writer, the reader, the text (visual, written, and spoken forms), and social worlds.

Rachelle fully supports a cultural studies approach in the college writing classroom and sees the strong influence of cultural studies on the L1 writing courses as "a good thing" because "rhetoric and culture are intricately related." The fundamental connection of rhetoric and culture, as reflected in the theme of her class "the rhetoric of culture", points out the ideological roles of language, culture, and literacy practices in our lives; and suggests the convergences to be discovered in the projects of cultural studies and rhetoric studies. The well-known literary theorist, Terry Eagleton (1983) articulates his perception of cultural studies in relation to the discipline of rhetoric as follows:

After all, there are any number of discourses and any number of ways of studying them. What would be specific to the kind of study I have in mind, however, would be its concern for the kinds of effects which discourse produce, and how they produce them ... It is, in fact, probably the oldest form of 'literary criticism' in the world, known as *rhetoric*. Rhetoric, which was the received form of critical analysis all the way from ancient society to the eighteenth century, examined the way discourses are constructed in order to achieve certain effects. It was not worried about whether its object of enquiry were speaking or writing, poetry or philosophy, fiction or historiography: its horizon was nothing less than the field of discursive practices in society as a whole, and its particular interest lay in grasping such practices as forms of power and performance (p. 205)

His statement highlights that both cultural studies and rhetorical studies are concerned with "the discursive practices in society as a whole". In Eagleton's view, this concern about the discursive construction of the dominant ideologies and the structure of power is the converging point

between rhetoric studies and cultural studies. His articulation of cultural studies in relation to the discipline of rhetoric is helpful to understand the powerful presence of cultural studies in the L1 writing program as well as Rachelle's pedagogical practices that highlight the very concepts of rhetoric, culture, and the rhetoric of culture.

Rachelle's perception of the intricate relationship between culture and rhetoric also reminds me of James Berlin's well-known concept of social-epistemic rhetoric (1992a, 1992b, 1993, 2003). His idea of social-epistemic rhetoric conveys his vision of a writing class, which leads students to use their reading and writing practices to articulate their positions and to critique the positions of others on various issues in society. Berlin's vision of a writing class that leads students "to see not only the rhetoric of the college essay but the rhetoric of the institution of schooling, of politics, and of the media" shares the basic insights with Rachelle's class themed around "the rhetoric of culture". Basically, both Berlin's and Rachelle's visions of a writing class endorse cultural studies approaches to teaching writing.

During the interview, Rachelle articulated why she designed such an assignment as the students' research paper project:

Americans have big cultural fears. We are afraid of terrorism, we are afraid of bird flu, we are afraid of Walmart, we are afraid of stem cell research and everything. So what I wanted them to do was to explore the discrepancy between how afraid we are and how afraid we really need to be, and how likely whatever it is actually happen to us ... Where all their analysis comes in is to talk about who gains for making us to be more afraid of than we should be, and who has stakes in it, who is making money or who is getting their agenda across.

Her statement points out the fundamental role that *popular culture* and *mass media* play in cultivating her students' critical thinking and inquiry-based writing abilities in her classroom. To explore "the discrepancy between how afraid we are and how afraid we really need to be" in order to find out "who has stakes in it, who is making money or who is getting their agenda

across” is basically a form of critical thinking promoted in her class. We can see that the way she cultivates her students’ critical thinking and inquiry based writing abilities—by sensitizing the students to the rhetoric of culture—naturally acculturate the students to a practice of critiquing the dominant ideologies in society and the structure of power. The practice of cultural criticism and ideological criticism is essential to the students’ critical thinking training in her classroom. Critical thinking in her class begins when the students explore the discursive construction of the dominant political, social, economic and formations; and articulate their implications on their everyday lives. That is, critical thinking training in her classroom means developing the students’ awareness of the competing hegemonic discourses and raising their critical consciousness of their society. In this way, her class becomes a site of critique of the discursive practices and dominant ideologies in society.

Rachelle’s approach to teaching writing definitely influences her students’ perception of their society and their world views. This is well-represented in the statement that In-Young, a freshman in Biology, made during her interview (December 18, 2006). She articulated what she learned through the “Fear Paper” as follows:

After doing the research paper assignment, I realized how distorted our government is. I always pictured the government just, there are smart leaders out there, we chose them they should do the right thing. But the assignment made me realize that all the leaders want their agenda to go that way, so in order for them to do that, they present these ideas and create unnecessary fear for their own benefit and as the public, we just follow them and agree with whatever they say.

Her voice demonstrates how the research paper assignment influenced her to become more aware of the cultural politics of ideology and power; and how it influenced her view of the society. In-Young’s statement illustrates how Rachelle’s students become subjects of schooling, and how our subjectivities are constructed through the discourses of institutions, ideologies, and literacy practices. We can see that “the Fear Paper” sensitized the students to their social realities,

the power relations, and the political and economic inequalities in society, which recalls the fundamental role that literacy education plays in the formation of a student's subjectivity (the idea of subjectivity is further explained in Joseph's class section). The "Fear Paper" is a clear example of how Rachelle's class acculturates the students into ways of thinking, ways of writing, ways of conducting research, and ways of writing a research paper that are valued in cultural studies of literacy. It demonstrates how her class leads the students to view themselves as ideologically situated subjects that are constructed and reinscribed by the competing hegemonic discourses; and to view their social realities in terms of ideological practices and cultural practices.

The personal essay. The last assignment of her class is titled "the Personal Essay". For the personal essay, the students are required to examine the ways the larger cultural patterns manifest themselves in their everyday lives. The assigned reading for the last paper is Janet Wondra's article "Cleaning Theory". As the title suggests, the article analyzes the social meaning of cleaning in the larger culture: it examines how the activity of cleaning has become a gendered activity and a corollary to female sexuality. The rationale for the "Personal Essay" is explained in the assignment guideline as follows:

One way to understand your own culture is to locate yourself within it. Studying how aspects of culture affect groups of people, as we did in the ad analysis and research papers, can be richly rewarding. *But it can be even more personally meaningful to make the connections between how culture affects groups of people and how it affects you as an individual.* Many of the things you do, think, feel, value, and believe are not just features of your unique personality, but are also influenced by cultural factors. Exploring this influence can help you to understand both yourself and your culture more deeply. (italics added for emphasis)

Her emphasis on making "the connections between how culture affects groups of people and how it affects you as an individual" highlights that the very idea of "the personal" in the assignment title "the Personal Essay" does not just mean the individual's personal experience.

Here, the concept of “the personal” underlines that the relation between the social and the individual is always embedded in the concrete, socio-historical, and material conditions. It draws attention to the dialectical processes of the individual’s engagement with their surroundings and people in the concrete, socio-historical, and material conditions. The concept of “the personal” is closely aligned with the notion of “the popular” that John Trimbur (1993) delineates as “the practices by which individuals and groups negotiate meanings and social identities in the course of everyday life, articulating their own histories but only within a web of shifting and unstable relations, interests, and powers” (p. 129).

During the interview, Rachelle articulates the reason she assigned “the Personal Essay” as the last assignment of the class:

If I made this personal essay as the first assignment, you are going to get “this is how I spent my summer vacation” instead of doing any real analysis. That’s not really important for any personal essays. You don’t really find in an actual published essay of people like “this is how I spent my summer vacation”. *They are always making a point that is larger than themselves.* That is what I wanted them to do. I mean, for them to be able to look at themselves and also look at culture and to be able to connect everything together. (italics added for emphasis)

Her wording that published essays always make a “point larger than themselves” reminds us of Diana George and John Trimbur’s afore-mentioned statement that the cultural studies approach to the writing classroom shifts the emphasis from the individual’s personal experience to *her lived experience in the larger culture*. The shift of emphasis from the individual’s personal experience to her lived experience in the larger culture points out the importance of developing an understanding of the dialectical relationship between the individual and her environment. Rachelle’s constant emphasis on “making a point larger than ourselves” and “locating ourselves in the larger culture” illustrates how her cultural studies classroom leads the students to actively interpret their own experiences in relation to the dominant ideologies and practices in society;

and to *read* their experiences as a *text* in relation to the social contexts. That is, the very idea of “the Personal Essay” shows how her class leads the students to structure their everyday experiences and eventually to become more active agents of their experiences. We can see that her students are constantly encouraged to seriously think about their everyday experiences and practices in relation to the social structure; and to explore how the individual and the social structure work in relation to each other. Thus, her class becomes a site of (re)mediation of structuring and interpreting the students’ daily experiences as well as a site of critique of the discursive practices within the realm of cultural politics and power.

The “Personal Essay” assignment reminds us that cultural studies approaches literacy put emphasis on the individual’s *situated interpretation* that is always shaped by her situated backgrounds and experiences. Rachelle’s approach to teaching writing reminds us that, in the cultural studies classroom, the acts of writing and reading are not simply an encoding (production) and decoding (reception) of a text. What is integral to the production and reception of a text in her classroom is the individual’s situated interpretation shaped by her situated experiences. Thus, in her cultural studies classroom, the very acts of reading and writing ultimately become *discourse analysis* since students are constantly asked to interpret and analyze the discursive practices of their society and to deconstruct the discourses that culture and rhetoric provide in their daily lives.

Ultimately, Rachelle’s approach to teaching writing—drawing on the students’ everyday practices and experiences—highlights her vision of literacy as an everyday social practice rather than a value-neutral, technical skill that the individual can master and apply to every literacy event. The very idea “the rhetoric of culture” draws attention to the socially constructed nature of ideology, belief, practice, and custom in human society. Her approach to teaching writing, which

is anchored in a pedagogy of cultural studies, is a clear example that represents what Brian Street (1984, 1993) calls the ideological model of literacy. The ideological model of literacy underlines the inextricable relationship between literate activity and the social systems in which the literate activity takes place. The ideological model of literacy highlights that the acts of writing and reading are always inextricably bound up with the concrete social, economic, and political conditions of students' everyday lives. It destabilizes the traditional functional view of literacy that perceives the acts of writing and reading simply as an encoding (production) and decoding (reception) of a text (the ideological model of literacy is further explained in Joseph's class section). The functional view of literacy, which is the autonomous model of literacy, puts emphasis on the individual's mastery of the cultural codes in order for the individual to function successfully in the given context. The autonomous model of literacy conceptualizes literacy "an autonomous variable whose consequences for society and cognition can be derived from its intrinsic character" (Street, 1993, p. 5). Here, literacy is viewed as independent of the social context of learning. The autonomous model of literacy is further elaborated in my analysis of the L2 program's literacy practices in Chapters Six and Seven.

Although Rachelle did not elaborate on the concept of culture either in her class or during the interview, her perception of culture—as illustrated in her pedagogical practices—represents the cultural studies view of culture as a set of everyday practices that are constantly constructed by the members of a social group in a given context. The Marxist view of culture as a way of life and a set of everyday and ordinary practices is clearly displayed in the Advertisement Analysis, the Fear Paper, and the Personal Essay assignments. The way she uses the idea of culture as both a topic of class discussion and a source of pedagogy in her class points out that her view of culture is situated within the individual's everyday practices and everyday experiences. That is,

her view of culture is much more situated within the individual's life and heterogeneous reflecting the social reality of the individual: this view of culture seeks to understand how an individual's identities are constructed in a certain situation, in a certain group, or in a certain community. Thus, the notion of culture here goes hand in hand with the concepts of situated identities, situated ideologies, situated practices, and situated cognitions. Her view of culture reminds us that the cultural studies view of the culture is quite distinct from the traditional, received view of culture anchored in the geographical and national boundaries, which is represented in the contrastive rhetoric view of culture embedded in the L2 writing program (refer to Chapter Six and Chapter Seven).

The role of a college writing teacher. In class, Rachelle often emphasized to her students that *originality* is the most important aspect of college writing, and the first thing they should do for college level writing is to make efforts to move beyond the five-paragraph essay mentality. She stressed that the five-paragraph essay is a basic form of a scientific paper and they should not write a *scientific* paper—a paper that does not contain an *original* idea. In almost every class meeting during the research paper unit, she used a report as an example for a scientific paper and stressed the importance of moving beyond a scientific paper toward a more humanities research paper, which has a stance and a theme of deep analysis.

During the interview, she articulated that the main reason she assigned “the Fear Paper” as the research project was that she wanted to give the students “the basic humanities research paper form”. As illustrated throughout the chapter, her humanities research paper highlights the essential role that popular culture and mass media play in cultivating her students' critical thinking and inquiry-based writing abilities. She elaborated on the differences between a research paper and a report during the interview:

A report is just about facts and things, but a research paper is analytical and they have original ideas like I couldn't get it somewhere else. But a report, I can get it somewhere else. They all know how to do a report already. They all know how to take all the sources and put them together. It's my job to teach them to put themselves in there and into the conversation.

The statement illustrates her expectations of college level writing and the students' writing abilities. It shows her perception of source use and synthesis as a basic element of academic writing and the image of a report—a paper that does not contain an original idea. In class, she often underscores that the students should already know the source use and synthesis aspects; thus, she will not cover the mechanical aspects of the writing simply, because they can look up “the how-to skills” in the handbooks and citation manuals.

She articulated during the interview that the ultimate aim of her class was to “change the students' thinking” not because she wanted to place her thinking on her students, but because she wanted to make sure “they are conscious of the world they are in and they can articulate about their ideas clearly”. She emphasized that it was crucial to improve the freshmen's critical thinking skills because “they are very uncritical a lot of times”. In each class meeting, it was very clear that the main objective of her writing class was to change *their thinking* rather than to improve *their writing*. She articulated her perspective of a writing class and writing instruction during the interview:

Part of the thing about the rhetoric class, I think, is like they are taking a test in any other fields, like they are taking a calculus class. They never ask to revise their calculus test because it is assumed that you learned the material, and you show how well you learned it. I think that's the same thing. You learn the material and you show you can do your work.

Although the course objective indicates that the course uses “writing as a process and a method of inquiry”, her comparison of writing a paper to taking a calculus test suggests that she does not perceive writing as a tool to lead students to inquire into curriculums and subjects. Her

perception of writing is a clear contrast to the program's perception of writing as a powerful tool of inquiry and a powerful tool of learning, which is the essential idea of the writing process pedagogy. She further noted that she was willing to be involved in the process; however, the process should have an end point, and the teacher should judge the final product.

Her perspective of a writing teacher's role and her expectations of the students' writing abilities are clearly represented in the way she used the textbook *Writing Analytically*. She made it a *rule* that the students bring the book to each class meeting and incorporated the book very much into the class. The way she used the book was consistent throughout the semester: she had the students form a group of three or four, work on certain exercises in the book with their group members, and then share their answers with the class. She provided brief comments on each exercise; however, throughout the semester, the students were very much left alone to figure out ways to improve their academic writing abilities based on the textbook exercises with their group members.

Rachelle constantly emphasized to the students the importance of coming up with their own original ideas—ideas that other people have not said yet—and the importance of having their sources in dialogue with each other and entering into the conversation; however, she did not fully address the students' questions and concerns about certain aspects of their writing. For example, when some students requested more instructions on the source use and synthesis aspects during the research paper unit; and when some students asked questions about how to construct a clear thesis statement during the advertisement analysis unit; and when some students asked for more explanations about coherence and cohesion issues in academic writing, instead of providing clear instructions for the students, she had them figure out ways to improve their

writing based on the source use exercises, thesis exercises, and coherent paragraph exercises in the book *Writing Analytically* with their group members during the entire classes.

Throughout the semester, Rachelle's presence in the class was much more visible when she engaged the students in discussions about cultures and rhetorics in their lives as compared to the time that she engaged them in the discussions about their actual writing. In each class meeting, it was obvious that the primary concern of the class was to change their *thinking* rather than to improve their *writing*. It was obvious that the main objective of her class was to lead students to understand the rhetorics embedded in the cultures of their everyday lives. In her view, a college writing teacher does not really need to be very directly involved in the actual teaching of writing—the basic stuff. It is the student's responsibility to figure out ways to improve their writing skills since all the “how-to skills” are already in the textbook and citation manuals. Throughout the semester, the students were very much left alone to figure out ways to improve their writing on their own through the textbook exercises. Most of the time, the students seemed to be quite confused; and the confusion of the students and the class atmosphere—*her presence as a teacher of culture rather than as a teacher of writing*—were captured in the field notes I took during my observation of her class. One of the most common words that appeared in my field notes was the students' “confusion”. Often times, the students appeared to need more clear instruction to improve their writing abilities and to complete the class assignments. In her class, they did not seem to be learning to write: they were writing to learn *something else*. In her written response to her students' writing, perhaps also in conferences, Rachelle sometimes responded to students' language and the use of conventions; however, the papers I examined indicated that her responses to these issues were irregular and quite limited. Her approach to

teaching writing throughout the semester reflected her deeply-seated confidence as a teacher of *culture* rather than a teacher of *writing*.

During an interview (December 21, 2006), In-Young, a freshman in Biology, articulated that although the class assignments made her realize how something very small and simple could be related to a bigger picture, she really needed more clear instructions on completing the assignments. She articulated that what she really needed was an instructor who taught her along the way:

The class asked us a lot about digging it deeper. It made me realize that it is an important aspect to think about when I write, not just the surface, but there is so much more to explain and analyze ... *Digging the ideas wasn't bad. I can do it. It was more about organizing it in my paper in order to get the message out and how to organize my ideas in a way it is easy for the readers to understand what I am thinking.* It is my weakness in my writing. (italics added for emphasis)

In-Young's voice illustrates the difficulties she had between the class aim for digging the ideas deeper and her sense of her own needs for organizing the ideas. She further noted that critical thinking and deep analysis were nice; however, through the writing class, she did not learn much about her writing at all. During the interview, she made her opinion very clear about the importance of providing freshman students with more clear instructions on improving their writing skills.

During her interview (December 19, 2006), Kate, a freshman in Consumer Economics and Science, expressed her opinion that there should be more clear instruction on the source use and synthesis aspects, because everybody learned citation styles differently in their high schools. She expressed a similar opinion as In-Young that what she really needed was an instructor who taught her along the way. She explained the main difficulty she had while writing her papers for the class:

It was difficult to summarize the ideas in the way that she wanted them to be summarized into. That was the hardest for me. Getting the main ideas and finding sources was completely easy to me. It's just putting the notes in the way she wanted them for the paper. That was most difficult. *Again, I was confused about how she wanted it done. She gave us a brief example not even an example, but a brief saying about how she wanted it.* If there were more clear instructions on how to summarize and how to summarize sources, I would have done much better. (italics added for emphasis)

Kate's voice conveys the difficulties she had because of the lack of clear instructions on how to synthesize sources into her papers and how to put the sources in dialogue with each other. She further noted that it would have helped her a lot if there were some handouts or supplementary materials to help the students better understand how to construct a clear thesis, how to write a coherent paragraph, and how to organize ideas. It needs to be noted that, throughout the semester, the students were not provided with any supplementary materials or handouts. The only materials Rachelle distributed to the class were the class readings and assignment sheets, which is a clear contrast to the ESL writing classes I observed for the research. In each class, the students were provided with a great number of handouts that were already three-hole punched; thus, each student ends up having a nice writing manual at the end of the semester (this is further discussed in Chapter Six and Chapter Seven).

Both in her class and during the interview, Rachelle was *very confident* about her approach to teaching writing that focuses on changing the students' *thinking* abilities rather than improving their *writing* abilities. Based on my observation of her class and my interview with her, I strongly believe that her primary concern with the students' thinking skills over their writing skills and her relative neglect of teaching writing are deeply rooted in her strong belief that the main responsibility of a *college writing teacher* is to lead students to become more aware of the society they inhabit. Theoretically speaking, all the assignments dovetail very nicely with cultural studies approaches to literacy that highlight the importance of reflecting the dialectic

relation between students' personal experiences and academic analysis in their writing processes. However, her class was so disengaged from writing instruction (turning that over to the book and its exercise) that the class almost felt more like a foundation course in anthropology or sociology. Her approach to teaching writing was driven by her strong desire to educate students who are "very uncritical a lot of times" and who need to be educated in order to be "more critical", instead of writers who just graduated from high school and need focused guidance to improve their writing abilities.

Her approach to teaching writing raises some fundamental questions about the relationship of writing pedagogy to cultural studies of literacy. Gary Tate (1995) argues that the phenomenon—a writing class turning into a course in political science, anthropology, or sociology—reflects the assumptions of many cultural studies teachers that composition is "an empty pedagogical space that needs to be filled with 'content'" (p. 269). He maintains that, in the cultural studies writing classroom, the teacher's strong desire to *educate* students through the *content* can easily lead to the neglect of writing, because the teacher views students as the victims of dominant ideologies to be liberated and potential political allies rather than as writers.

Likewise, in his article "The Erasure of Sentence", Robert Connors (2000) looks into the phenomenon of ignoring sentence pedagogies in the writing classroom and argues that the decline of the sentence as a primary focus of instruction is deeply rooted in the strong movements away from formalism, behaviorism, and empiricism that have defined much of composition theory for the last twenty years. He maintains that many writing teachers' total rejection of formalism, behaviorism, and empiricism ultimately leads to the neglect of the sentence—which is a central feature of writing—and laments the loss of useful sentence pedagogies. I argue that writing teachers' neglect of teaching writing skills is deeply

interconnected with the rise of cultural studies approaches in teaching composition courses and is rooted in the perception of “how-to skills” in the L1 writing program. Rachelle’s perception of “how-to skills” in the college writing classroom resonates with the program’s administrators’ perception of “how-to skills”. As articulated in Chapter Four, Jennifer, the Acting Associate Director, stressed that the rhetoric courses should not neglect “how-to skills”, but it is more imperative to think about how a writing class approaches “how-to skills” as a classroom practice.

Rachelle’s approach to teaching writing reminded me of the following statement that the L2 Program Director made during the interview (August 8, 2007):

It’s interesting in that some of the things that they focus on heavily now in Rhet. courses used to be the things that they focus on in philosophy courses, critical thinking, logic, that sort of thing ...To me, it would be more appropriate in a program on sociology or philosophy rather than writing. To me, that is one of the challenges in a first language program.

To me, both his statement and Rachelle’s approach to teaching writing point out important implications of the thematic approach to teaching writing for students’ writing practices. As explained in Chapter Four, the thematic approach is widely promoted in the program, and it is a clear example that demonstrates a cultural studies approach to teaching a writing course in the program (the implications of the thematic approach for students’ actual writing practices will be further discussed in Chapter Eight). The thematic approach embodies the prevalent view of writing teachers in the English Department that the subject of the course is writing, but since writing is always about something; teaching writing through content is necessary for effective writing instruction. Rachelle’s class leads us to think about the distinction between composition courses, which *teach* writing, and content courses, which *use* writing. My examination of her pedagogical practices leads us to look into the perception of “how-to skills” in the program and to find ways how a writing class can lead freshman writers to become critical thinkers and

writers while enhancing their writing skills. Her approach to teaching writing raises some important questions about the relationship of writing pedagogy to cultural studies of literacy.

This question will be further examined in the following section.

Critical Thinking and Citizenship Training

This section explores Joseph's approach to teaching writing in his Rhetoric 104 classroom. The class is the second half of a two-semester course sequence, Rhetoric 103/Rhetoric 104. As noted in Chapter One, a completion of Rhetoric 104 and Rhetoric 105 courses fulfill the university composition I requirements. Joseph is a doctoral student in Literature with an MA in American Literature. He had taught 23 sections of a rhetoric course when I observed his class in the spring of 2007. The course goals and objectives are explained in his syllabus as follows:

Rhetoric 104 is the second half of a two-semester course sequence designed to help students develop the writing and critical thinking skills necessary for academic success at the college level. Our work will contribute to ongoing academic discussions about education, ethnicity, class, gender, and history—both personal and cultural. This semester will explore some challenging reading and writing assignments in which we investigate our own literacy, develop close reading and library research skills, and consider our own purposes for pursuing higher education. We will interact in various ways with numerous reading assignments that will move us toward the discovery of our own voice within a larger dialogue.

The statement that “our work will contribute to ongoing academic discussions about education, ethnicity, class, gender, and history” both personal and cultural levels demonstrates his earnest efforts to extend the idea of literacy to include its social and cultural contexts. It illustrates that his class aims to provide the students with tools for understanding society and producing critical discourses to inquire into the social contexts of their lives. The connection between “the personal” and “the cultural” demonstrates that the class will lead the students to understand the interconnectedness of their social conditions with their reading and writing practices. The

fundamental ideas of cultural studies approaches to literacy—which draw attention to the dialectic relation between students’ personal experiences and academic analysis in their learning processes—are clearly expressed in the course description. It was clear that the students’ everyday lives became a text for learning in his writing classroom. His class goals are definitely aligned with the program goal to foster students’ critical thinking skills and inquiry-based writing by drawing on their everyday practices and experiences.

The syllabus also indicates that the students will engage in their class assignments through the processes of prewriting, drafting, revising, and peer responding. More specific goals of the class, in relation to developing the students’ writing skills, are explained in the syllabus as follows:

- To cultivate your ability to analyze texts for their strengths and weaknesses in the presentation and manipulation of ideas, paying special attention to such rhetorical strategies as audience, occasion, organization, and style.
- To develop your ability to write a well-organized, thorough essay that advances a specific thesis.
- To develop your ability to edit for clarity and grammatical/mechanical correctness.
- To develop a better understanding of both your own writing and, as a reader, your expectations of other texts by participating in a highly individualized writing workshop.
- To introduce you to methods of scholarly research.

The above goals illustrate that the sentence—which is the central feature of writing (Connors, 2002)—takes a very important place in his writing pedagogy. The course description makes it clear that his class aims to develop the students’ writing skills as well as their critical thinking skills by focusing on both the rhetorical aspect of writing and the linguistic aspect of writing.

Social agenda in the writing classroom. Joseph’s class is divided into three units. Unit I is titled “Work”; Unit II is “Corporations”; and Unit III is “Obedience and Disobedience.” On

the syllabus, the main work of each class meeting is clearly indicated in Unit I and Unit II; however, nothing is scheduled for Unit III. In our first meeting (January 12, 2007) in a local coffee shop, Joseph explained the reasons:

The syllabus for Unit III is not complete because what is happening out there shapes our syllabus. I want my students to think critically about why things are the way they are. I want them to think about why we are loyal to certain things, things like Walmart, MacDonalds, the University, corporations, Katrina, the Iraq War, and immigration bills.

First of all, his statement that “what is happening out there shapes our syllabus” conveys his firm belief that a college writing class should cultivate students’ critical thinking and analytical writing abilities by guiding them to *participate* in the discursive construction of the dominant social, economic, and political formations. The socio-constructionist vision of learning—which highlights the very concepts of *community* and *participation* as well as the collaborative construction of knowledge, meaning, and truth—is clearly represented in the statement that “what is happening out there shapes our syllabus”. It highlights that his vision of literacy puts emphasis on leading students to question and challenge the dominant ideologies and practices in society; and the power relationships that are inscribed in the discursive practices of their daily experiences. He firmly believes that the classroom does not exist apart from the society, and the power of literacy comes from the student’s ability to connect a small local moment to a larger national moment. He articulated on his vision of literacy and underscored that “education should be about challenging the social structure and to engage the citizenship”. His approach to teaching writing, which embodies cultural studies approaches to literacy rooted in critical pedagogy and critical literacy, is a clear example that represents what Brian Street (1984, 1993) calls the ideological model of literacy. This view of literacy extends the ideological scope of students’ critical thinking, reading, and writing abilities by highlighting the inextricable relationship

between the socio-political contexts of students' everyday lives and their classroom learning (the ideological model of literacy will be further examined in the section, Write Out of Your Gut).

Joseph's vision of literacy is clearly reflected in his class activities and assignments. On the first day of his class, he wrote on the blackboard "Work", "Class", "Social Order", and "American Dreams" and says to the class "Think about these words *as if you were a sociologist.*" The concepts represent his vision of literacy, which underscores the importance of guiding the students to challenge the social structure and to reflect on their citizenship. These concepts became both a topic of discussion and a source of his pedagogy in this writing class. They became the theme of his class: his class is organized both thematically and conceptually by these ideas. From the very first day, he makes it clear that this class promotes a social agenda, which signifies his perception of writing as an act of political articulation and cultural articulation. The wording "as if you were a sociologist" is very important when examining his approach to fostering his students' critical thinking and analytical writing abilities. It shows that his students' induction into critical thinking practices and inquiry/reflection-based education—which is greatly valued in the L1 program—takes place in a socio-anthropological matrix; and that his class becomes not only a site of inquiry but also a site of ideological and political contestation. The idea that the students can improve their critical thinking abilities by trying to *think like an anthropologist* is clearly represented in the 2003 Common Syllabus (see Chapter Four).

The next class meeting began with a five-minute freewriting activity on the topic "American Dream". The students came up with a variety of responses such as a steady job, house, family, money in the bank, stability, freedom of choice, power, respect, good K-12 education, good college education, no worries, and so on. Before the class ends, Joseph announced the homework for the next class:

Watch the State of the Union Address by Bush tomorrow and send out an email to the President based on the speech. If you can't watch it, you can also get a web transcript that is available on the Internet. Start to think about "citizenship" as members of the country. Email me with your reactions. I will be Bush. Take five minutes and write the email. Dear President Bush, here is what I have to say about your speech. Also, watch the "Superbowl". The "Superbowl" says something very important about America. Some versions of what America is. Write down anything you want to say. (italics added for emphasis)

The freewriting activity on "American Dream" and the students' homework to watch the State of the Union Address and the Superbowl illustrate his efforts to sensitize his students to the powerful influence of mass media, cultures, and politics on their social realities. To write an email to the President after watching the State of the Union Address and to start to think about the idea of "citizenship" illustrates his vision of literacy that "education should be about challenging the social structure and engaging in citizenship". The homework assignment makes it clear that this writing class will guide them to think critically about contemporary cultural media and its impact on their everyday lives.

The homework assignment to watch the State of the Union Address and the Superbowl demonstrates his deliberate use of popular culture and contemporary media in teaching this writing class, which shows that a cultural studies approach is deeply embedded in his pedagogical practices. It indicates that his pedagogy extends the study of culture to enhance the students' critical thinking and analytical writing abilities. Throughout the semester, his classroom discussions and activities were always connected with the idea of culture and larger socio-political issues. His class meetings on Monday often began with the question "Anything happened to you on your *culture front* during the weekend?" It is evident that the idea of culture is taken up as a *heuristic* in his class to provide his students with tools for understanding society as well as for developing their awareness of the impact of contemporary media on their everyday lives.

His class activities, especially in the opening activity of Unit II (Corporations), illustrate how he cultivated his students' critical thinking and analytical writing abilities by guiding them to inquire into the cultures of their lives. He divided the class into four groups and assigned the work of each group for the next 10 minutes as follows:

Group 1: Come up with as many restaurants names in town as possible.

Group 2: Come up with as many clothing stores in town as possible.

Group 3: Come up with as many music bands/singers as possible.

Group 4: Come up with as many appliances/technological devices as possible.

The students came up with a really long list of brand names in each category within 10 minutes. He called the students' attention to recognize that the cultures of their lives were shaped up by the corporations that produced the brand names; and that we could not strip away the corporations from our lives. He led the students to think about the main differences between the 18th century life style and the 20th century life style and to reflect on the influence of corporations on the cultures of their lives—the corporatized culture—and the corporatized society. He underscored to his students that this reflection was crucial to *read* our society and to *read* people. He reminded the students that we *read each other* in terms of where we eat, where we shop, and the things we carry with us every day since we live in a corporatized society. The very idea of *reading cultures* and *reading people* illustrates his sincere efforts to guide the students to understand that their learning is always embedded in the social contexts of their lives; thus, they should learn to read the *context* before they learn to read the *text*, which the well-known critical pedagogy activist and theorist, Paulo Freire (1970) addresses as “reading the world”.

The idea of reading cultures and reading people is basically a multi-modal reading, which is an extended definition of reading. The multi-modal reading signifies that Joseph's pedagogical

practices are rooted in the socio-anthropological matrix, which draws attention to the fundamental role that popular culture and mass media play in cultivating the students' critical thinking and analytical writing abilities in his classroom. His active use of the idea of culture as both a topic of class discussion and a source of pedagogy ultimately develops the students' understanding of the dialectical processes of their engagement with their surroundings and other people in the concrete, socio-historical, and material conditions. It leads the students to view their everyday lives as the real world context of their writing and to view their social realities in terms of cultural practices—the fundamental idea in cultural studies approaches to literacy.

Joseph's perception of culture reflected in the classroom activities and assignments illustrates a cultural studies view of culture as a way of life and a set of everyday and ordinary practices, which is situated within the individual's life and everyday experiences. His perception of culture is very similar to Rachelle's perception of culture demonstrated in his pedagogical practices. The Marxist view of culture as a way of life and a set of everyday and ordinary practices is quite different from the essentialist view of culture, which is confined to the ethnic culture of a people usually associated with particular geographical locations. That essentialist view of culture is exemplified in the perception of culture embedded in the contrastive rhetoric framework in the ESL writing program (see Chapter Six and Chapter Seven). My examination of Rachelle's and Joseph's approaches to teaching writing illustrate that although the idea of culture is heterogeneous and dynamic—not a single shared set of norms—culture is a somewhat stabilized, patterned confluence of forces in the two programs.

Critically engaged citizen and critically engaged writer. Joseph's efforts to guide the students to become critical thinkers and analytical writers by locating themselves in the larger culture are rooted in his strong belief that the power of literacy comes from the student's ability

to connect the *past* with the *present*; and to connect a *small* local moment to a *larger* national, political moment. In class, he often elaborated on his vision of citizenship in relation to history to the students and makes statements such as “You should put yourselves in history. You should think about yourselves in historical terms.” He stressed that their reflection on the past would ultimately help them formulate their opinions and attitudes about their contemporary moments. His constant emphasis on looking into *history* is important when exploring his pedagogical practices. It shows his sincere efforts to guide his students to become critical thinkers and analytical writers by highlighting connections between the past and the present; and between a small local moment and a larger national moment. Critical thinking in his classroom begins when the student makes *connections* between her everyday experiences, the social conditions of her community, and her coursework. Thus, critical thinking training in his class means preparing the students for critical participation in public life: the idea of critical thinking in his class ultimately goes hand in hand with the idea of taking charge of a public life.

Joseph’s perspective of education, citizenship, and critical thinking was clearly reflected in the class readings. The main text of the class is Barbara Ehrenreich’s *Nickel and Dimed; On(Not) Getting by in America*, which investigates the impact of the 1996 welfare reform policy on the working class people and a possibility of making a living on the minimum wage. It is an autobiographical story of the journalist’s experiment to make a living based on the wages she earned working as a waitress, a cleaner, an employee at Walmart, and so on. During the interview (May 17, 2007), Joseph explained that he selected the book as the main text, because Barbara Ehrenreich is a good model of a critically-engaged citizen; and her writing style demonstrates argumentative, critical, and powerful writing. He elaborated on his image of Barbara Ehrenreich as a critically-engaged citizen during the interview:

She views *the world as a text*. Everywhere she goes, she is interpreting and thinking. She is not just folding sweaters in Walmart. She is thinking about how the activity is connected to the society and the social structure. I suppose developing that kind of consciousness about our world is very much what I understand college education is about. (italics added for emphasis)

This is an important statement. It shows really well his vision of literacy as well as his vision of a good citizen. To develop a student's consciousness to understand how a small activity—such as folding sweaters in Walmart—can be related to the society and the social structure demonstrates his perception of critical thinking. His perception of developing this kind of consciousness about the society immediately reminds us of Paulo Freire's concept of critical consciousness. In his book *Pedagogy of the Oppressed* (1970), Freire articulates “critical consciousness” as *an educational tool* that leads students to realize the *connections* between their individual experiences and the social contexts in which they are embedded. Henry Giroux, another well-known critical pedagogy scholar, (1995) elaborates on the important relationship between experience and pedagogy:

Critical pedagogy engages experience in order to inquire into the conditions of its production, authorization, and effects. What is radical about the relationship between pedagogy and the issues of experience is that it addresses *the inner workings of experience*, how it functions to produce knowledge, and how it might be implicated in the construction of forms of subjectification (p. 9) (italics added for emphasis)

To develop a student's understanding of “the inner workings of experience” in relation to the social contexts of living is the fundamental idea of cultural studies approaches to literacy, which are rooted in critical literacy and critical pedagogy. The very idea of “critical” in the concepts of critical thinking, critical pedagogy, and critical literacy all highlights the importance of leading students to make *connections* between their everyday experiences and the socio-political conditions of their society in order for them to develop critical consciousness. This kind of consciousness encourages students to become *more active agents of their experiences* and to see

their experiences as historical and social products, which ultimately leads students to *theorize* their own experiences in relation to the social structure.

In addition to the main text, Barbara Ehrenreich's *Nickel and Dimed*, Joseph also had his students read Martin Luther King's *the Letter from a Birmingham Jail* and Jack Beatty's *Preface on the Corporations*, and *Past Prologue: The 1950s as an Introduction to the 1960s*. During the interview, Joseph explained that they are good texts to introduce "age" to students. He further noted that he always includes the Birmingham piece in his class readings whenever he teaches a rhetoric class, because it offers *a model of citizenship* as well as *a model of argumentative writing*. He articulated that the Birmingham piece makes a much more direct claim about the power structure of the country than the well-known "I have a dream" speech; thus, it is a great piece to teach the students the political past of America as well as the construction of rhetoric and argument.

To cultivate his students' abilities in the construction of rhetoric and argument, Joseph used not only the printed texts but also documentary films. Both in our first meeting and during a later interview, he articulated that documentaries are "thesis-driven photographic essays" and they are really effective to teach argument as well as to help the students learn the material. The class watched two films in each unit: "*Roger and Me*" and "*American Dream*" during Unit I (Work); "*The Corporation*" and "*Eyes on the Prize*" during Unit II (Corporations); "*Berkley in the 60s*" and "*This is What Democracy Looks Like*" during Unit III (Obedience and Disobedience). As the titles suggest, the documentaries explore various aspects of political, economic, and cultural forces that have had a great impact on the people's lives in the US. His students were asked to outline the main points of the assigned readings of both the *visual* texts and the *printed* texts; and to come up with their own positions about the points of discussion.

Often, the class discussions of the readings naturally developed into an ideological debate. Joseph constantly encourages the students to express their agreements and disagreements about the labor movements, welfare policies, public demonstrations, institutions, implications of large corporations for small businesses and their everyday lives, and so on. Thus, his students were acculturated into a practice of culture critique and a practice of ideology critique. Again, the practices of cultural criticism and ideological criticism were essential to cultivate the students' critical thinking and analytical writing abilities in his classroom.

His efforts to enhance the students' critical thinking and analytical writing skills—by leading them to become more aware of the larger movements for social justice—suggests that the notion of “the political” and the notion of “the pedagogical” are deeply interconnected with each other in his class. However, I should further clarify that his writing class was not an empty pedagogical space so filled with politics and ideology that it eventually resembled a course in political science, anthropology, or sociology. “The political” in his classroom was used to extend “the pedagogical” to include the social and cultural contexts of the students' learning. The rationale for choosing such class readings as *models of argumentative writing* as well as *models of citizenship* illustrates that he used the socio-political and historical readings as a vehicle to highlight the interconnectedness of their social conditions with their literacy practices and to guide the students to explore and practice their writing skills.

The course objectives to develop the students' writing abilities as well as their critical thinking abilities were clearly reflected in his pedagogical practices. During the class discussions of the assigned readings, Joseph always called the students' attention to the way the authors construct their arguments and articulate their positions on the subjects. He asked the students to read aloud the assigned readings paragraph by paragraph taking turns and engaged them in the

discussion of the stylistic/linguistic aspects of the writings as well as in the ideological aspects of the writings. He constantly emphasized the importance of paying attention to the authors' word choices and sentence constructions. He guided them to get the flavor and rhythm of the language by analyzing the word choices and sentence constructions of the writings. In each unit, he also actively used both his students' writing samples and his own writing sample as an important pedagogical tool, which is further examined in the following section. It is clear that the sentence—which is a central feature of writing (Connors, 2000)—takes a very important place in his writing pedagogy. In each class meeting during the semester, he was fully present as a writing teacher to guide the students to become critically engaged writers as well as critically engaged citizens. This is one of the major differences between Joseph's approach to teaching writing and Rachelle's approach to teaching writing.

Write out of your gut. Each unit in Joseph's class has two writing assignments: one short writing and one major essay. Short writings do not require any research. They are personal reaction papers; however, they are not just personal reactions. He emphasizes to the students that they should *not* do any research for their short writing assignments; instead, they should *write out of their gut*. This conveys his belief that the students should view their assignments as an “opportunity” rather than “work”. Joseph stressed that people tend to move from one source of passivity to another source of passivity in their cultural practices, including their own education. He reiterated to the students that they should change their attitude toward education because “education is indeed activity not passivity”. In essence, his idea of writing out of their gut conveys his conviction that the students should be active agents of their own education, and the students should be in charge of their own writing by enacting their “internally persuasive discourse” (Bakhtin, 1981).

Joseph's view of education, citizenship, and critical thinking is clearly reflected in the assignments of each unit, especially in the short writing assignment of Unit II "Corporations".

He introduces the assignment, under the title of "A Letter to My Students", invoking the title

Letter from a Birmingham Jail by Martin Luther King Jr. as follows:

We are taking a turn in this class from learning about how we are PASSIVE RECEPTACLES, mindlessly absorbing the given world of consumption and reproduction, to BEING ACTIVE, CRITICAL, IMAGINATIVE AGENTS about the business of deciding to be a determining force in our culture ... Crucial to this practice is learning about forms of education that are not merely about "good grades" or "private schools" or "getting a good job" but about becoming different kinds of people—people who are alert in the world, awake, and forceful. For our short writing, you are to do a two page paper that takes seriously these kinds of orientations toward education, citizenship, and critical thinking. You should do no research but should write out of your gut. Write two pages that take up the challenge of articulating your ideas about what education is, the kind of person you want to be four years from now, the way you want your life to make a difference. (capital letters in the original document)

This is an important statement. This letter to his students conveys very clearly his vision of literacy as well as his vision of citizenship. The wording that education is "becoming different kinds of people who are alert in the world, awake and forceful" shows that the fundamental goal of his class is to prepare the students for *critical participation in public life*. His wording that education is not simply about "getting good grades" or "getting a good job" demonstrates that his vision of literacy does not endorse a functionalist literacy that puts emphasis on assisting students in their efforts to meet the demands of functional economic markets. His emphasis on the students' change from "passive receptacles" to "active, critical, imaginative agents" highlights the importance of moving beyond the banking concept of education in which students are seen as "receptacles" waiting to be filled with the teacher's expert knowledge (Freire, 1970). It highlights the importance of moving beyond a view of literacy that perceives the acts of writing and reading simply as neutral and technical skills.

As noted earlier, his vision of literacy represented in his pedagogical practices is a clear example that represents what Brian Street (1984, 1993) calls the ideological model of literacy. This view of literacy empowers students to be more “active, critical, imaginative agents” of their experiences and develops students’ critical consciousness of their society. This is different from the functionalist literacy, which represents the autonomous model of literacy. The autonomous view of literacy is invoked to put more stress on the individual to *master the cultural codes* so that they can *function* successfully in the given context. The autonomous model of literacy privileges meaning that resides in texts, while the ideological model of literacy privileges meaning constructed through interactions among people. The functionalist literacy, an example of the autonomous view of literacy, is well-represented in my analysis of the view of academic writing and writing instruction embedded in the L2 writing program (see Chapter Six and Chapter Seven).

This short writing assignment—asking students to *write out of their gut* about what education is, the kind of person they want to be, and the difference they want to make in their society—is a clear example of how Josephs trains his students to be “alert, awake, and forceful” citizens. The idea of citizenship training, which is essential when examining his approach to teaching writing, is also well-reflected in the other writing assignments of his class.

For the short writing assignment for Unit I (Work), the students were required to examine the nature of one job, based on their own experiences, and the implications that the job has for the person who worked it. The major essay for the first unit has three options. Option One is that the students write a historical paper on the unions, Fordism, Taylorism, the Horatio Alger myth, child labor and regulation, the minimum age, or a topic that the student clears with him. Option Two is that they write a research paper either on the political discourse about immigrant workers

including the history of their own family's arrival in the country or on the minimum wage in the New Congress. Option Three is that they write a paper on an American Dream from a different moment in history.

For the major essay assignment in Unit II (Corporations), Joseph provided a list of topics from which the students could choose for their essay. The topics included the 14th amendment to the Constitution and corporate co-optation, sustainability, Eisenhower's farewell speech and the military-industrial complex, Taylorism-Fordism and the mechanization of human labor, Tsunami relief and profiteering, hurricane relief and profiteering, privatization of X, the controversy surrounding seeds and one-time use, the privatization of the military, a study in any particular corporation and its social impact, major international organizations, NAFTA and free trade, protest movements (the Seattle protest against the WTO), the Haymarket riot of 1886, Stonewall 1969, ACT-UP, anti-globalization protests in Prague in 2000, anti-war/peace movement, 2006 immigration protests, or a topic related to these that the student petitions him with first.

As the assignment topics indicate, Joseph's approach to teaching writing *extends* the very definition of writing to include its social and historical contexts. We can see that the subject called for by the assignments is ultimately a *citizen* who can view the world as a text and connect a little moment to a larger, national moment. We can see that his students' induction into critical thinking and analytical writing practices is ultimately connected to the idea of *citizenship training*. In essence, his approach to teaching writing points out the critical role literacy education plays in the formation of a student's subjectivity.

Judith Rodby's (2002) articulation of the idea of subjectivity is helpful for the point of our discussion here:

The subject might be thought of as a construct, which opposes the idea of the "individual." Conceptually, an "individual" embodies a free, self-determining, and undivided

consciousness. In opposition, the subject abides in and is constructed through relations to language, ideology, and institutions such as schooling. (p. 222)

Her statement highlights how students become subjects of schooling and how our subjectivities are constructed through the discourses of institutions, ideologies, and literacy practices. Josephs' pedagogical practices illustrate how literacy education constructs a student's identity through a range of subject positions. His students are led to become critical readers and writers of films as well as critical readers and writers of the cultures and ideologies of their lives. They are led to become critical writers and readers as students, citizens, critics, and workers in his writing class. Basically, his efforts to cultivate the students' critical thinking and analytical writing abilities, by leading them to become more aware of larger social and political developments, highlight the fundamental role that culture and ideology play in the formation of the student's subjectivity.

Joseph's class assignments also demonstrate his knowledge and interest in the labor movements of America, militarization, trade agreements, and the influence of corporations on American society. Although the infiltration of politics and ideology is clearly reflected in his class readings and assignments, again, I want to emphasize that his class also engaged writing seriously and directly. In each class meeting, it was very clear that he did not use the socio-political and historical topics to force his political or ideological agendas down the students' throats: he used the socio-political and historical topics as a *vehicle* to underscore the interconnectedness of their social conditions with their literacy practices and to guide the students to explore and practice their writing skills.

Joseph made the writing of his students the focus of this class and actively used the students' writing samples to develop their writing skills. In each unit, he selected one best essay and asked the writers of the best essays to read aloud his/her papers and to elaborate on their arguing points. He constantly called the students' attention to the way the writers developed their

arguments and the way they constructed their sentences. To develop his students' abilities to edit for clarity and grammatical/mechanical correctness—which was one of the main course objectives of his class—Joseph compiled a list of sentences that had some grammatical errors from the students' essays and implemented some grammar exercises in each unit. He called on each student to read aloud a sentence in the list and to revise the sentence.

He reiterated to the students the importance of paying attention to their sentence construction and their word choice when they write a paper; and reminded them that the grammatical aspects of writing directly affect the tone of the paper. Using his own dissertation writing and dissertation references as well as the grammar handbook, *Bookmark*, he also guided the students to learn the MLA citation rules and various ways to integrate sources into their papers. He provided a variety of examples to help the students better understand source use and synthesis aspects of academic writing. His efforts to improve his students' writing abilities were also well-represented in his comments on the students' papers, which were made on both the rhetorical aspects and the linguistic aspects of the paper. In short, his sincere efforts to improve the students' writing abilities as well as their critical thinking abilities and his experience as a writing teacher—a teacher who understands the needs of freshmen based on his experience of teaching 23 sections of rhetoric courses—were strongly felt in each class meeting.

Praxis: Connecting pedagogy with politics. The major essay in Unit III (Obedience and Disobedience), the last assignment of his class, was to write a 4-5 page research paper that examines a critical event in student politics at the University of Illinois. The research paper must connect one local event from the university to larger, national political moments. For this assignment, Joseph took the class to the Archives Research Center in Urbana, which has preserved various materials related to student life and culture at the university. The class met in

the English Building and walked together to the Archives Research Center, which took about 25-30 minutes. But this is not a regular field trip. Their walking to the Research Center as a whole class resembled a form of protest that was common during the 1960s at the university. Joseph explained that he really wanted his students to trace the history of the university as a political space and to better understand student activism.

During the interview, Joseph articulated that guiding students to examine student activism at their university was an effective way to enhance their critical thinking abilities as well as to foster their active attitude to conducting research. His emphasis on guiding the students to reflect on the history of their university by taking them to the Archives Research Center shows that his class promotes ethnographic and archival research, and his students are constantly encouraged to think ethnographically and write ethnographically based on their everyday experiences in their community as well as at the university.

The rationale for the field trip signifies that his writing class does not just cultivate the students' critical thinking and analytical writing abilities simply by having them reflect on larger issues in the society: his vision of literacy education is founded upon a pedagogy that emphasizes putting it into *action*. The field trip reflects the significance of connecting reflection with action, which Paulo Freire (1970) refers to as “praxis”, and his fundamental belief that either the individual's critical consciousness or unreflective action alone cannot transform the individual, the educational system, and the society. The field trip—which was designed to give the students an opportunity to experience a form of protest that was common during the 1960s at the university— was another example of how his vision of literacy fostered the students' active participation in public life and empowered the students by giving them a voice of resistance.

During the interview, Joseph articulated his personal wish for his students to become better at writing into the political context after they took this class. He personally wanted his students to have made some improvements for a genre of writing such as “Letters to the Editors” in the newspaper after they took his class. He stressed the significance of cultivating students’ active participation in public life and the importance of enhancing students’ abilities in provocative writing that sustains the audience’s attention to a political subject. It is evident that the fundamental ideas of cultural studies approaches to literacy in the paradigm of critical pedagogy and critical literacy—which highlight the inextricable relationship between the socio-political contexts of students’ everyday lives and their classroom learning—are deeply embedded in his approach to teaching writing.

One of the most well-known composition scholars, who clearly articulates this kind of approach to teaching writing, is James Berlin. His vision of a college writing class is well-represented in the following statement:

Our business must be to instruct students in signifying practices ... to see not only the rhetoric of the college essay but the rhetoric of the institution of schooling, of politics, and of the media, the hermeneutic not only of certain literary texts, but also the hermeneutic of film, TV, and popular music. We must take as our province the production and reception of semiotic codes broadly conceived, providing students with the heuristics to penetrate these codes and their ideological designs on our formation as the subjects. (2003, p. 100)

Joseph’s vision of literacy that “education should be about challenging the social structure and to engage the citizenship” shares basic insights with James Berlin’s vision of literacy. Berlin’s idea of signifying practices—rather than a sign system—underlines that language and literacy practices are always embedded in the socio-political contexts and power relations. Berlin’s well-known concept of social-epistemic rhetoric (1992a, 1992b, 1993, 2003) conveys his vision of a writing class, which leads students to use their reading and writing practices to articulate their

positions and to critique the positions of others on various issues in society. His argument that English studies—the intellectual affiliation and professional identity of L1 composition—should be reformulated along the lines of cultural studies in the paradigm of critical pedagogy and cultural literacy conveys that his vision of literacy highlights the dialectical relationship between literacy education and ideological conceptions of the economic, socio-political, and cultural arrangements.

In many aspects, it is clear that Joseph's writing class is deeply grounded in social epistemic rhetoric, which ultimately aims to enhance students' awareness of the ideological roles of language, culture, and literacy practices, and to foster their active participation in public life. In essence, his cultural studies classroom highlights a view of literacy as a product of social, political, and ideological relations, and promotes the notion of “the political” and the notion of “the pedagogical” as mutually inclusive endeavors in the classroom. The place of politics in his classroom raises some fundamental questions about the relationship of writing pedagogy to cultural studies and to critical pedagogy and critical literacy. Let me briefly look into the ongoing arguments and counter-arguments about the place of politics in the writing classroom.

In her article, “Diversity, Ideology, and Teaching Writing”, Maxine Hairston (1992), as the President of the Conference of College Composition and Communication, examines the rise of cultural studies approaches in teaching freshman composition courses and denounces cultural studies writing teachers' indoctrination of their students with leftist views. In the article, which was published just before her retirement, she laments that a cultural studies approach makes freshman writing courses become political and ideological in their orientation and design. She maintains that bringing ideology into the writing classroom ultimately stifles diversity and

hampers students' growth as writers and reiterates the importance of creating a "pure" and "low-risk" writing classroom.

Joseph Harris (1992) also expresses his concern that the experiences of ordinary readers are actually altered by the ideological lens of the teacher in the cultural studies classroom. Likewise, Richard Fulkerson (2005) looks into the changing landscape of composition studies with the rise of what he calls "critical/cultural studies" and articulates that "critical/cultural studies" courses are inappropriate. He fully endorses Maxine Hairston's position that freshman writing courses should not become political in their orientation and design; otherwise we will "get a 'writing' course in which writing is required and evaluated, but not taught" (p. 665). He maintains, in a cultural studies writing classroom, the teacher's *good intentions* to educate/liberate students through the *content* inevitably leads to the neglect of writing and agrees with Gary Tate's (1995) view that "if we are serious about teaching writing rather than literature or politics or religion, we can—should—make the writing of our students the focus (content) of the course. (p. 270)"

On different sides of the fence, supporting James Berlin's and Judith Goleman's vision of literacy education, Gary Olson (2002) articulates his perspective about ideology and ideological critique in the writing classroom:

If reading and writing are thoroughly inscribed by ideology, and if both knowledge and individuals as subjects are also constructed through discursive practices, then ideological analysis carries with it the necessary pedagogical function of helping us to identify ideology in our representations, to read ideology as a specific way of understanding reality, and to alter that reality for the good. (p. 85)

His statement highlights that bringing ideology into the classroom is an effective pedagogical tool to teach literacy skills because ideological critique in the writing classroom ultimately helps students to understand reality and to change the reality for the good. The very idea of changing

reality for the people in society is one of the main points of contention between the proponents and the opponents of cultural studies approaches. It immediately raises the question of changing reality for whose needs and whose benefits: whose voices are eventually heard. At any rate, his view of ideology is a clear contrast to Maxine Hairston's view that bringing ideology ultimately hampers students' growth as writers and stifles diversity in the educational environment.

John Trimbur (1993) argued that what Maxine Hairston really opposed was the infusion of *rhetoric*, "the ancient trickster", into the writing classroom and maintained that her line of reasoning, which perceives diversity in opposition to ideology, is, in itself, questionable. He maintains that her defense of a "pure" and "low-risk" classroom reveals her fear to expose her students to differences and her lack of trust of her students' abilities to handle the differences. Robert Wood (1993) also contends that Hairston's defense of a "pure" and "low-risk" pedagogy reveals her own ideological dogmatism as she indicates that only teachers who teach expressionism are ideologically neutral. The continuing tug of war about the relationship of writing pedagogy to cultural studies and to critical pedagogy and critical literacy is also well-represented in the book *Left Margins: Cultural Studies and Composition Pedagogy* (1995) edited by Karen Fitts and Alan Frances.

Each side in this debate makes a number of good points concerning cultural studies pedagogies to teaching writing. Both Rachelle's and Joseph's pedagogical practices demonstrate a range of classroom practices indebted to cultural studies. Although both Rachelle and Joseph teach cultural criticism and ideological criticism, their approaches to teaching writing using politics and ideology are quite different. The ideas of politics and ideology are much more clearly manifested in Joseph's pedagogical practices; however, Joseph's class demonstrates a cultural studies writing class in which writing is required, evaluated, and *actually* taught.

Compared to Rachelle's class—her deeply seated confidence as a teacher of *culture* rather than a teacher of *writing* in her classroom—Joseph's class is a clear example of how a cultural studies approach to teaching writing can achieve a balanced approach to teaching writing while engaging students in both the rhetorical aspects of writing and the linguistic aspect of writing.

The problem of cultural studies approaches, as Gary Tate (1995) sees it, begins with the assumptions of many writing teachers that composition is “an empty pedagogical space that needs to be filled with ‘content’” (p. 269). Although politics and ideology are clearly reflected in Joseph's class readings and assignments, again, his writing class was not an empty pedagogical space filled with politics and ideology that eventually turned into a course in political science, anthropology, or sociology. As illustrated throughout the chapter, his students were viewed as writers: they were not viewed only as the victims of dominant ideologies to be liberated and potential political allies. He did not use the political readings and class assignments to force his political or ideological agendas down the students' throats; instead, he constantly encouraged the students to express their agreements and disagreements about the various social issues and agendas discussed in class. In this way, his students were exposed to the socio-cultural and political differences that shape the social realities of their everyday lives. Eventually, his bringing ideology and politics into the classroom promoted *diversity* in the classroom rather than stifling diversity in the classroom.

Maxine Hairston points out something very important that all writing teachers as well as cultural studies teachers should seriously consider. However, I want to argue for a broader view of ideology beyond the dichotomization of ideology in opposition to diversity. Through my longitudinal ethnographic research of the two writing programs, I realized that every pedagogy is ultimately rooted in some sort of ideology and some sort of politics: there is no pedagogy that is

really ideologically “pure” or really politically “pure”. Thus, the pragmatics of pedagogy in L2 writing—which emphasizes the significance of achieving generally understood ends as opposed to a critical examination of the given ends—is already deeply political rather than neutral since it reflects an endorsement of the program’s current socio-political relations within the school and the society.

In short, Joseph’s approach to teaching writing illustrates that the teacher’s intentions to teach students through the content—content embedded in the socio-political and ideological contexts of our everyday lives—do not necessarily lead to the neglect of writing; and it is still possible to actually *teach* writing through the political content. His class leads us to reflect on the relationship between “the pedagogical” and “the political” in the writing classroom. His pedagogical practices motivate us to look into the argument of the cultural studies proponents for broadening the notion of “the political” to make it part of “the pedagogical”, and their argument for the significance of including the language of politics back into the discourse of writing pedagogy as part of a broader attempt to understand a pedagogy of cultural studies (Fitts & Frances, 1995; Olson 2002; Trimbur, 1988; 1993).

During the interview (May 8, 2007), Pedro, who also took Rhetoric 103 with Joseph in the previous semester, articulated the strong influence of Joseph’s writing classes on the development of his interest in rhetoric and composition and on his decision to study rhetoric and composition as his major subject of study:

I always look forward to coming to the class. The way he covers the material, actually the way he teaches us ways of thinking, that’s what got me into it. I always felt connection with my English teachers in high school. The interest was there. But taking this class made me realize that this is what I really want to do for a living.

He underscored the strong influence of the two writing classes on his ways of developing an argument in writing as well as his ways of thinking about society. He noted the class readings

and discussions, especially the influence of corporations on American society, made him realize how the majority of people just conform to the dominant social practices without really thinking about the direction to which all of us are heading. He articulated that the ways of thinking about society and the ways of developing an argument in writing that he learned in the writing courses taught him the very meaning of *rhetoric*. The class discussions made him realize the significance of studying the subject of rhetoric and led him to decide to study rhetoric and composition as his major field of study.

Krystal, a freshman in Accounting, was the only non-native speaker in his class. Her family immigrated to the US from China when she was a fifth grader. Her learning to read and write in English plays a crucial role in the settlement of her family in the US since her parents do not speak English. During the interview (May 7, 2007), she explained the influence of Joseph's writing class on the development of her personal interest in watching news and reading newspapers:

Usually I don't read newspapers. I become more sensitive and I watch news these days. He always emphasized that we should watch news and we talk about the social events in class. Now I care more about society and become interested in what is going on in the society. Of course I am more happy ... so that I can tell my parents about what is going on in society and what's going on around the world.

She emphasized that originally she was not interested in politics at all; however, the way Joseph introduced the American people's history and politics in the writing class made her become interested in social issues and current events and made her realize the importance of paying attention to the society for her successful academic life as well as for the American citizenship of her family. During the interview, she articulated the significance of her learning of American history and social issues for the home literacy of her family, and she explained how the class readings helped her to develop an argument for American academic audience and how the

grammar exercises helped her to improve the grammatical aspects of her writing. She noted that her favorite activity was the grammar exercises, because she learned that native-English-speaking students also make similar grammatical mistakes as non-native speakers (as noted earlier, Joseph compiled a list of grammatical mistakes from the students' essays for the language exercises).

Joseph's approach to teaching writing, which is anchored in cultural studies approaches to literacy, presents many important points that I would like to explore further. An in-depth examination of his pedagogical practices alone could be a doctoral dissertation. His class points out the importance of reflecting on the place of politics in the writing classroom and on the relationship of writing pedagogy to cultural studies and to critical pedagogy and critical literacy. His class calls attention to the importance of broadening our understanding of a pedagogy of cultural studies, as well as the importance of reflecting on the various implications of cultural studies approaches. Considering the powerful impact of cultural studies approaches on the composition classroom in the 21st century, perhaps it is a good time for all writing teachers to think about the inclusion of the language of politics into the discourse of writing pedagogy. His approach serves as an important cornerstone for my comparative analysis of the situated literacy practices of the L1 and L2 writing programs. His approach reminds us that the epistemological and social assumptions of language, culture, literacy, ideology, politics, and discourse are always already deeply embedded in any pedagogical practices. His class also leads us to reflect on the thematic approach, which is an embodiment of cultural studies pedagogies, and on the relationship between a cultural studies approach and writing process pedagogy. I will return to these issues in the Discussion and Summary section.

Writing Process as a Subject of Inquiry

This section explores Samuel's approach to teaching writing in his Rhetoric 105 class. He was a doctoral student in English and in the Center for Writing Studies with a B.A. in English and an M.A. in Technical Communication. He had taught five sections of a rhetoric class when I observed his class in fall 2006. In his syllabus, the goals of his class are explained in three sections: Stay Out of the Garbage Ginger, Stranger in a Strange Land, and Method to the Madness. The Stay Out of the Garbage Ginger section highlights the importance of "putting ourselves in the perspectives of our listeners" for effective communication. The Stranger in a Strange Land section, which invokes Lucille McCarthy's 1987 article, explains the meaning of academic discourse by comparing a freshman's learning to speak and write at the university to the experience of entering a new country and learning a new language; and articulates that the class will help the students "to join in the conversation and learn to read academic texts with a critical lens and respond to those texts using evidence and the conventions of academic discourse."

The "Method to the Madness" section is very important when exploring his approach to teaching writing in this class. It illustrates the rationale to study a writing process as a subject of inquiry in his wiring class as follows:

We come out of a romantic tradition that understands writing as a mysterious process that cannot be understood. Instead writing is seen as a natural gift. The writer is blessed with a muse and in many cases there is lore about famous writers who have been considered to be mad. But, as we will discuss, there is a method to the madness. Even though writing seems automatic there is a good bit, we can understand about what people do when they write. Writing is a process that can be studied, understood, and learned. To this end, we will look closely at our writing process(es).

The statement illustrates the rationale to take up a writing process as mode of learning and as a mode of inquiry in this class. The title "Method to the Madness" reminds us of the slogan "Teach

the Process, not the Product”, which earned wide currency among writing teachers during the 1970s in the US. The rationale underscores the importance of studying a writing process in contrast to the romantic tradition that perceives writing as “a mysterious process” and “a natural gift”, which signifies the historical development of writing instruction from expressive pedagogy to social constructionist pedagogy. The wording that “writing is a process that can be studied, understood, and learned” also signals his reified perception of a writing process.

Process pedagogy, as noted in Chapter Four, highlights that writing is a human activity; writing is an effective mode of learning and inquiry; the processes of writing are recursive, messy, and exploratory; an effective writing teacher grades a student’s work on the process of crafting the paper not just on the final product; an effective writing teacher provides students with opportunities to reflect on their writing processes and intervenes in the student’s writing process (Bazerman & Prior, 2004; Bizzell, 1992; Casanave, 2003; Crowley, 1998; Ede, 2004; Fulkerson, 2005; Hairston, 1982; Harris, 1997; Kent, 1999; McCarthy, 2007; Tobin, 2001; Tobin and Newkirk, 1994). The major features of process pedagogy are reflected in Samuel’s approach to teaching writing in this class.

Mapping out your writing processes. In class, Samuel often made statements such as “Don’t clean up your writing process, don’t romanticize your process, writing is not a monolithic process, writing is a very contextualized process, and writing is not a linear process. We are not linear writers.” To lead the students to understand that writing is a human activity; and writing processes are always recursive and messy, Samuel led his students to trace their writing and thinking processes by employing both a social analysis of composing that focuses on the social matrix of writing and the writer and a cognitive analysis of composing that focuses on the mind of the writer. During the interview (December 13, 2006), he elaborated on the rationale for

studying writing processes and for leading the students to become more aware of their writing processes:

I simply want to communicate that writing is not really a *skill* that you are just born with but something that can be taught. I am trying to dispel common myths related to writing. The aim of any writing course, or any course, I think, is to get students to be *metacognitive*, i.e., to think about their own thinking. The more they understand about how they work, the more they can decide about what to keep and what to change.

The significance of exploring the relationship between thinking and writing processes, as reflected in the very idea of being “metacognitive”, points to his disciplinary background in Writing Studies. The wording that “the aim of any writing courses is to get students to think about their own thinking” signifies his perception of the inextricable relationship between cognition and composition, and it suggests how he fosters his students’ critical thinking and analytical writing abilities in his classroom. It indicates that leading the students to reflect on their own thinking practices is the basic critical thinking exercise in his class. His wording that the more knowledge the students have about their writing processes and the easier their decision will be about “what to keep and what to change” suggests his reified perception of a writing process. The statement that “writing is not really a skill” is very important when examining his pedagogical practices. It shows his earnest efforts to lead the students to understand that their thinking and writing practices are always shaped by situated contexts. In class, Samuel often emphasized to the students that writing is not a skill that they can master: writing is a social practice situated in a certain context. In fact, the idea of “situatedness” is one of the most common words that appears in the field notes I took observing his class.

In a seminal book in the field *The Psychology of Literacy*, Sylvia Scribner and Michael Cole (1981) articulate that “skill” refers to “the coordinated sets of actions involved in applying this knowledge in particular settings”; but “practice” consists of “at least three components:

technology, knowledge, and skills” (p. 236). Their articulation of the term “practice” in comparison to “skill” signifies the importance of understanding literate activity in relation to the rich history that each individual brings to the scene of her literate activity. The rationale for studying and demystifying a writing process indicates Samuel’s attempt to theorize a writing process and his attempt to theorize literacy as a social practice. In many aspects, it was clear that his approach to teaching writing in this class was greatly influenced by his disciplinary background in Writing Studies, which represents a model of literacy in the humanities paradigm.

The first assignment of his class was titled “the Student-Teacher Relationship in the Writing Classroom”. Based on Peter Elbow’s (1981) book *Writing with Power*, the students were asked to examine Elbow’s claims and implications in relation to their own academic writing practices and articulate why they think the reading was assigned as the first reading for this class and what they think his argument suggest for their writing in this class as well as for their education at the university. The second assignment was a conversation analysis. Based on the readings from Deborah’s Tannen’s (1990) book, *You Just Don’t Understand*, the students were required to identify patterns in the speaking styles of men and women by recording and transcribing the conversations between men and women. The third assignment in his class was an advertisement analysis. After reading a chapter from Ervin Goffman’s (1978) book *Gender Analysis*, in which Goffman articulated the differences of gender representation in advertisements, the students should write a paper that compared and contrasted the differences of gender representation based on advertisements from diverse time periods. The students’ final research paper assignment was a case study analyzing their own thinking and writing processes.

Although each unit has a different assignment, the class emphasis on guiding the students to understand that their thinking and writing practices are always shaped by situated contexts is

clearly reflected in his approach to teaching writing in each unit. His efforts to lead the students to understand the situatedness of their literacy practices are well-represented in both the class activities and the class readings, which include articles and book chapters written by Peter Elbow, Paul Prior, Christine Casanave, Anne Herrington, Lucile McCarthy, Erving Goffman, Katharina Lindner, Margaret Funder, Susan Bordo, Deborah Tannen, Emerson et al, and other empirical ethnographic texts. Two important activities to be noted in this regard are a drawing activity and a think aloud activity. Samuel asked the students to represent their writing processes in a drawing and to transcribe their thinking aloud: both the drawing activity and the think aloud activity became major components of their research paper assignment (this will be further examined in the following section).

For each assignment, Samuel asked his students to evaluate their writing, reading, and thinking processes and to illustrate these processes in self-evaluation sheets. The self-evaluation sheet consisted of the following three components: 1) changes from Draft One to Draft Two; 2) self reflection; and 3) individual questions based on the main ideas of the class readings. The students were asked to explain what changes they made from Draft One to Draft Two and the reasons for the changes, and specifically what changes were necessary based on peer feedback and their own rethinking of the issue. For the self-reflection section, the students were to address how well they met the needs of their audience, if they had achieved the goals for the paper, what parts of the paper they were most satisfied with and why, and what part of the paper they were least satisfied with and why. These heuristic questions illustrate Samuel's efforts to lead the students to understand the recursive nature of their thinking and writing processes.

Throughout the semester, his students were strongly encouraged to revise any assignments that they have submitted during the semester and to include the revised versions in

their portfolio. The students were constantly reminded of the importance of revisiting their work and the value of learning from their revision processes. 10% of their grades for each assignment was based on global revisions of their papers. For each assignment, Samuel required that the students submit their work in a folder: they should include the older versions of the paper in the left side of the folder and the final version of the paper in the right side of the folder. At the end of the semester, the students submitted both the final versions and earlier drafts of their assignments accompanied by a reflection letter articulating on what they had learned through the course.

Basically, Samuel's evaluation method of the students' work, the students' self-evaluation practice, and his constant encouragement of the students to revise their work demonstrate his sincere efforts to guide the students to recognize that the processes of reflecting on the little moments and details are always deeply inter-connected with the product. They illustrate how Samuel led his students to understand the recursive nature of their thinking and writing practices. The students' reflections on their thinking and writing practices were basically dialectical thinking exercises in this class. That is, his methods of evaluating the students' work, the students' self-evaluation practices, and his constant emphasis on revision all point out how his class guided the students to understand the dialectical processes of their engagement with their assignments in their everyday concrete and socio-historical conditions. In short, his approach to teaching writing highlights the dynamic and dialectical relationship among the writer, the reader, and the text: the rhetorical triangle.

Case study of your writing process. The class focus on exploring thinking and writing processes culminated in the final project of his class titled "Case Study of Your Writing Process." For their final project, "Case Study of Your Writing Process", the students did not need to write

a self evaluation because an evaluation of their own writing and thinking processes became their final project itself. The students were asked to analyze their own writing and thinking processes during their engagement with a particular writing assignment either in this Rhetoric 105 class or in other courses that they have taken at the university to produce a meta-analysis of their thinking, reading, and writing processes. The key ideas of the assignment are explained in the assignment sheet as follows:

In this study, you should consider *everything* that has been a part of your process. In most cases, I am assuming that your process is messy and non-linear. This messiness can be reflected in the paper itself. This does not mean that your paper should be a mess—quite the contrary. The paper should be well-organized and easy to follow. Instead I mean: do not romanticize your process. Do not make it seem neater, more polished, or straightforward than it is, your writing process may vary according to your task and aims. Therefore, you should be cautious about over-generalizing, i.e., claiming that you use a single universal process (although you might be able to make some generalizations).

The wording that “your writing process may vary according to your task and aims” highlights his efforts to guide the students to understand the socially situated nature of composing. His efforts to lead the students to dispel the common assumptions behind writing that a writing process is neat and straightforward—the romanticized view of a writing process—are clearly represented in the assignment guideline.

In conducting the case studies of their thinking and writing processes, Samuel required that each student include the following three sources into their papers: 1) one or more drawings of their process and an accompanying detailed discussion; 2) the think-aloud protocol of their writing. For the think-aloud, students should tape-record themselves thinking aloud, transcribe the tape, and then analyze it; and 3) a tracing of specific changes in their papers from one draft to the next. He emphasized the importance of incorporating the conversations that they had regarding their projects with their teachers, classmates, librarians, friends, and so on. He also underscored that they should reflect on the processes of their readings for the project, e.g., if they

skimmed, scanned, or took notes; and if they tried to re-read the specific areas they were stuck and had some questions.

Samuel asked his students to draw their writing processes in two steps (following roughly the research approach of Prior & Shipka, 2003). In the first picture, which he called “a big picture” drawing, the students were asked to represent their whole writing processes for their project from start to finish. The picture should show how their project got started; interactions they have had with other people and other texts; the experiences that have shaped their paper over time; the history of drafts and responses to drafts; and their evaluations of and emotions about the project at different times. In the second picture, which he called a “zoom-in” picture, the students should show “a sustained episode of writing” by focusing more closely on a particular scene or location where they wrote their papers. When they were finished with the two pictures, then, the students should write about (a) the conversations and collaborations they had with their instructor, classmates, friends, parents, and so on; (b) the readings they have done (if they skimmed, scanned, and took notes; how the readings related to the paper); (c) their planning on how they allocated their time for drafting, revising, researching, and reading; and (d) how they wrote their papers either in one place or in multiple places.

During the interview, Samuel articulated the reason why he had his students draw their writing processes:

One of my interests is the ways that space shapes the writing process, and the ways that the continual tying and untying of tools-in-use is intricately bound up in student thinking and writing, and my aim is to get them to understand the ways that their situated contexts shape their processes and practices.

First of all, his disciplinary background in writing studies is clearly reflected in the statement.

His interest in exploring the influence of space and tools on the students’ thinking and writing processes is aligned with the growing awareness of the social nature of composing. To ask

writers to draw their writing processes demonstrates the interactions of the author with the outer world, which represents a pedagogical turn from the product-oriented approach to the process-oriented approach. It shows the author as a human who not only writes but also reads, talks, eats, walks, and rests; thus, a written text is the result of the human processes (Prior & Shipka, 2003; Prior, 2004). It illustrates a growing awareness of the importance of re-conceptualizing the writer, which is one of the fundamental ideas of process pedagogy; and represents the recent shift in composition studies of the last several decades from a cognitive analysis of a composing process toward a socio-anthropological analysis of a composing process.

Asking writers to reflect on their writing processes and to draw those processes on paper is also observed in new TA orientations and in Writing across the Curriculum (WAC) seminars for faculty and instructors across the campus (see Chapter Four). As noted earlier, a strong influence of process pedagogy—the influence of Writing Studies—is clearly reflected on the instructor training of the program. Since its advent in the early 1970s, process pedagogy has had a great impact on the development of composition pedagogy as well as composition theory. In fact, it is generally argued (Bizzell, 1994; Crowley, 1998; Ede, 2004; Olson, 1999) that the process pedagogy movement led composition studies to emerge as a legitimate area of specialization in the 1960s, to professionalize the teaching of freshman composition, and to reconceptualize writing teachers as disciplined professionals in the university (*ibid.*). The very perception of writing as a series of processes and procedures; and the very argument of teaching writing as a process presuppose the existence of a writing process, which is “something of a gain for modern composition studies” (Bizzell, 1994, p. 175).

Many scholars in the field of composition studies have examined the composing processes of a writer. Linda Flower and John Hayes (1977, 1981) tried to capture a writer’s

composing processes by transcribing their participants' thinking aloud processes—they call the transcriptions “protocol”—while the writers are composing. In comparison with the drawing activity, their protocol analysis presents a model of writing as a cognitive process that can be codified and an image of the writer who works in a solitary space without interactions with the outer world, and that model has been widely critiqued (e.g. Atkinson, 1991, 2003; Berlin, 1987, 1988; Bizzell, 1982, 1992; Faigley, 1986; Fulkerson, 2005; Harris, 1997; Grabe & Kaplan, 1996; Kent, 1999; Rodby, 1992).

The protocol analysis that represents a cognitive analysis of a writing process has a very important place in Samuel's class. During the Conversation Analysis paper unit, Samuel introduced Linda Flower's and John Hayes's scholarship to the students and explained the major features of the Flower and Hayes protocol analysis. He demonstrated a protocol analysis method in class: he invited one of the students to become the observer, and the observer asked him questions during his think-aloud of the material in his hand. He led the students to practice the protocol analysis activity in pairs using a Picasso picture that illustrates two abstract figures. The students thought aloud what went on in their minds looking at the abstract Picasso picture. They took turns: one became the observer and the other became the observee. When the observee paused for more than 3-5 seconds, the observer said to the observee “please think aloud.” On the last day of his class at the end of the semester, he demonstrated the protocol analysis method once again and reminded the students of values of the think-aloud method in exploring their thinking and writing processes.

Samuel elaborated on why he emphasized the protocol analysis method in his class and why he had the students transcribe their thinking aloud for their final research paper assignment during the interview:

I believe this is a good way to illustrate the mind at work, and make it transparent that even when they think there is not much happening when they are reading and writing, it is a very complex process. I use a think-aloud protocol as a teaching tool, which calls attention to this process.

His use of the think-aloud protocol as a teaching tool reminds us of the metacognitive goal of his class to explore the relationship between thinking and writing processes. His emphasis on the protocol analysis model of composition research and on exploring the mind at work suggests his deep interest in cognitive psychology. The powerful place of the think-aloud protocol in his classroom and the emphasis on applying cognitive strategies to writing practices demonstrate the strong influence of cognitive psychology on his approach to teaching writing. The statement reminds us of his disciplinary background in Writing Studies.

In tracing their thinking and writing processes, Samuel reiterated that the students should incorporate the conversations they have had, the readings they have done, the memos they have made on sticky notes or just jottings, their email and phone communications with their teachers, friends, and family members, and the places where they worked on their papers. He called this process as “intertextual tracing” and emphasized to the students that they should draw “a mental map” of their writing and thinking processes. That is, they should keep records of everything that happened along the way they wrote their paper and make points in relation to it. In fact, the concept “interxtual tracing” was one of the most common words found in his comments in their last assignment.

In order to help the students to better understand the term, “intertextual tracing”, Samuel provided further explanations using the word “the surroundings” and underscores that writing is always situated in our surroundings. His emphasis on “the surroundings” demonstrates his efforts to guide the students to understand the socially situated nature of composing: it shows his writing pedagogy to incorporate the broader social contexts of composing as well as the composing

process of the writer that focuses on the mind of the writer. As demonstrated in the drawing activity, the idea of “the surroundings” represents a recent interest of composition scholarship in the *ecology* in which writing takes place and a growing awareness of the *situatedness* of the writer. It reflects the shift in composition studies of the last several decades from a psychological approach toward anthropological and sociological approaches.

His process-oriented efforts to understand that thinking and writing practices are always shaped by situated contexts—by employing both a social analysis of composing that focuses on the social matrix of writing and the writer and a cognitive analysis of composing that focuses on the mind of the writer—influenced the students’ perception of a writing process and their beliefs of the importance of learning their own writing processes. During an interview (December 14, 2006), Christa, a freshman in Mechanical Engineering, articulates what she learned in the class:

My writing processes are developed a lot and I am very much more aware of my writing process. It seems like all of my English teachers were mostly focusing on grammar and flow and organization. What he did was that he made you *think* and he opened up new ideas. So, in a way, I kind of feel that I have become wiser about English writing.

Throughout the interview, Christa stressed the class activities and assignments about writing processes and practices were intriguing because they were different from the writing instruction of her high school English teachers, and they led her to change her view of English writing. She articulated that, as a visual learner, she found the drawing activities helpful since she could visualize the whole processes, and that she really enjoyed drawing her writing processes on paper and writing the research paper on the processes since it was her first time to engage in such activities.

In their case studies of their writing and thinking processes, most students ended their papers in a confident tone that learning their writing processes helped them become better writers; and each step of the writing processes—drawings, think-aloud protocol, jottings on sticky notes,

and intertextual tracing—was very important to improve their writing skills. The following statement Bradley made in the conclusion of his paper is a clear example:

Concluding, this process that we call writing is one that has a plethora of methods and phases. There are many things that go into the process, such as revising, the thought process, conversation, etc. These all add to the final phase that we desire to get to which is the conclusion of the paper. However, as I have found out, *you can't skip a phase and expect to reach your full potential*. In my situation, I tend to neglect the notes portion and that *hurts* my overall writing. (italics added for emphasis)

His statement displays a linear, reified perception of a writing process—a process during which “you can’t skip a phase” or it will harm your writing skills. His linear and regimented perception of a writing process signifies that a student should follow each step of writing—drawings, think-aloud protocol, jottings on sticky notes, and intertextual tracing—in order to produce a good piece of writing. Bradley’s perception of a writing process resonates with Samuel’s view of a writing process—which is illustrated in the class goal that writing is “a process that can be studied, understood, and learned” and in his interview statement that the more knowledge the students have about their writing processes and the easier their decision will be about “what to keep and what to change”.

Bradley’s statement suggests the residues of Samuel’s process-oriented pedagogy and the tensions between the poststructuralist discourse of his class—reflected in his emphasis on the socially situated nature of composing—and the modernist discourse—represented in both his perception of a writing process and Samuel’s efforts to construct generalizable explanations of how writing works and what a writing process should look like. Although Samuel’s main intention was to highlight that the practice of writing is socially situated by employing both a cognitive analysis of composing and a social analysis of composing, his process oriented efforts—especially during the last assignment unit—became so regimented during the research paper unit that process pedagogy turned into the kind of product-oriented pedagogy that process

pedagogy originally critiqued. The metacognitive aim of leading the students to reflect on thinking, reading, and writing processes did not lead the students to embrace the differences—which are originated in their disciplinary, sociocultural, socioeconomic, and linguistic backgrounds—more fully in their non-linear, messy, and multiple writing processes. It needs to be noted that, often times especially during the research paper unit, his class felt like a writing studies class rather than a writing class. In short, his approach to teaching writing—which underscored the perception of writing as a serious and scholarly activity not as a generalizable basic skill—is clearly represented in his course assignments and activities. Samuel's pedagogical practices demonstrate how a writing teacher's approach to teaching writing as a process in classroom practice plays out in classroom practice and lead us to reflect on the epistemological and ideological orientations of process pedagogy.

Praxis: Connecting dialectical thinking with dialectical writing. Throughout the semester, Samuel put emphasis on guiding his students to understand that their thinking and writing practices are always shaped by situated contexts. The social analysis of composing that focuses on the social matrix of writing and the writer—illustrated in the drawing activity—and the cognitive analysis of composing that focuses on the mind of the writer—illustrated in the think aloud activity—show his efforts to guide the students to understand the situated nature of their thinking and writing practices. He provided the students with instruction that involves the stages of writing processes not simply the final project. Although some tensions were found in the final research paper unit, his efforts to guide the students to understand the dialectical and recursive nature of their thinking and writing practices were strongly felt in each class meeting. The focus on demystifying a writing process and understanding “the madness” behind the scene of writing demonstrates that his vision of literacy highlights context-dependent or situatedness in

understanding human literate activity. That is, the emphasis on understanding the recursive, messy, and exploratory nature of their thinking and writing practices shows his attempt to theorize the acts of reading and writing in terms of concrete social practices, and his constant attempt to construct a vision of literacy that draws attention to the dialectical processes of the students' engagement with their surroundings and other people in the concrete, socio-historical, and material conditions.

As illustrated in the class activities and assignments, Samuel's class was deeply concerned with how the students were engaged with the activity of writing in their everyday lives and the meanings they attributed to the practice of writing in a certain context. His students were led to explore and analyze the discursive practices of their thinking and writing practices. They learned that the processes of reflecting on the little moments and details were always deeply inter-connected with the product and their thinking and writing processes were always shaped by situated contexts. They were led to *read* their thinking and writing processes as a *text*-, which ultimately led them to theorize a view about writing and thinking processes. In this way, the acts of reading and writing in his class became *discourse analysis* as the students explored and analyzed the discursive practices of their thinking and writing practices: the acts of writing and reading in his class were not simply an encoding (production) and decoding (reception) of a text.

In short, his approach to teaching writing is rooted in writing studies approaches to literacy. Although his approach to teaching writing does not focus on enhancing the students' awareness of the discursive practices in society and the structure of power, his pedagogical practices are an example that represents what Brian Street (1984, 1993) calls the ideological model of literacy. That is, although his approach to teaching writing does not highlight the

implications of literacy in terms of larger social and political developments, his approach to teaching writing—which is anchored in the students’ engagement with their thinking and writing practices and experiences in their everyday lives—illustrates his vision of literacy as a concrete, everyday, social practice rather than literacy as a value-neutral, technical skill that the individual can master and apply to every literacy event. His own statement—that writing is not a skill that people are born with—highlights his efforts to theorize a writing process in terms of an everyday social practice and his attempt to theorize literacy in terms of a concrete social practice.

As illustrated throughout the chapter, Samuel’s class activities and assignments are quite different not only from the writing instruction of high school English teachers but also from the Joseph’s and Rachelle’s approaches to teaching writing. It is clear that Samuel’s disciplinary background in writing studies and his research interest in studying the influence of space and tools on thinking and writing processes have a great influence on his approach to teaching writing in this class. His process-oriented efforts present many important points that I would like to explore further in relation to the ideological model of literacy; the epistemological and ideological orientations of writing process pedagogy; and the relationship between cognition and composition in the writing classroom. Throughout this research, it is evident that the three instructors’ pedagogical practices are greatly influenced by their disciplinary backgrounds and research interests. The instructors’ pedagogical practices always embody—borrowing Gilbert Ryle’s analogy (1973)—small features that speak to large issues and wink to epistemology and theory. The major features of the instructors’ pedagogical practices are discussed in comparison with one another in the following section.

Discussion and Summary

This chapter illuminates how the different disciplinary contexts—humanities, cultural studies, and writing studies— of the L1 writing program have shaped its instructors’ pedagogical practices and their students’ writing practices. Activity theory and practice theory—the theoretical framework of this research—highlight that literate activity is always sociohistorically and socioculturally mediated. The basic elements of activity theory—SMO (Subject *Mediates* Objective)—underscore that different subjects ultimately lead to different objectives. This chapter elucidates that the pedagogical practices of Joseph (a doctoral student in Literature), Rachelle (an MFA student in Creative Writing), and Samuel (a doctoral student in Writing Studies) reproduce the social structure of the program—the duality of structure. The objectives of their courses—Joseph’s class leading students to challenge the social structure and to engage them in citizenship; Rachelle’s class leading students to understand the rhetorics embedded in the cultures of their everyday lives; and Samuel’s class leading students to examine their own thinking and writing processes—are *mediated* by the disciplinary contexts of the program. It illuminates the instructors’ literacy socialization within “the zone of situated relationships” (Prior, 1998) in their disciplinary fields and in the English Department as well as their students’ literacy socialization in the L1 writing program.

Cultural studies approaches to literacy, illustrated in both Joseph’s class and Rachelle’s class, point out the essential role that popular culture and contemporary media play in cultivating students’ critical thinking and analytical writing abilities. Their classes make use of “culture”, “rhetoric”, and “ideology” as heuristics to provide their students with tools for understanding society as well as for developing their awareness of the impact of culture, mass media, and politics on their everyday lives. In their courses, the students are constantly encouraged to

become reflexive about their own engagement with literacy in relation to the social contexts of their everyday lives. Their students are led to interpret and analyze their daily experiences in relation to the discursive practices in society; and to *read* their experiences as a *text* in relation to the social contexts.

Samuel's class uses a writing process as a heuristic to guide the students to understand the situatedness of their thinking and writing practices. His class assignments led the students to be reflexive about their own engagement with literacy in relation to their thinking and writing processes; and to *read* their thinking and writing processes as a *text*—text always shaped by situated contexts. His class is deeply concerned with how the students are engaged with the activity of writing in their everyday lives and the meanings they attribute to the practice of writing in a certain context, which represents his pedagogy rooted in writing studies approaches to literacy.

This chapter elucidates that central to the process of cultivating the students' critical thinking and analytical writing abilities in the L1 writing program is the student's self-reflexivity. In Joseph's and Rachelle's classes, critical thinking begins when the learner makes *connections* between her everyday experiences, the social conditions of her community, and her coursework; in Samuel's class critical thinking begins when the learner realizes that her thinking and writing processes are always shaped by *situated* contexts. The active use of the ideas of culture, rhetoric, and ideology as both topics of class discussion and a source of pedagogy in Joseph's and Rachelle's classes; and the active use of a writing process as both a topic of class discussion and a source of pedagogy in Samuel's class ultimately develop their students' understanding of the dialectic relation between their everyday experiences and academic analysis in their learning and writing processes. Their pedagogical practices demonstrate that cultural studies approaches to

literacy ultimately lead students to *theorize* their own experiences in relation to the social structure; and writing studies approaches to literacy ultimately lead students *theorize* about their own writing. They highlight that their students' everyday lives should become the real world context of their writing and learning in the classroom.

This chapter illustrates how the students' induction into the critical thinking practices and inquiry/reflection-based writing in their classes takes place within the socio-anthropological matrix, which is inextricably bound up with training their students' research skills and interpretive strategies within the humanities paradigm. Their research papers—an inquiry into the history of the University of Illinois in Joseph's class; an inquiry into the cultural fears of Americans' lives in Rachelle's class; and a case study that inquires into the student's writing and thinking processes in Samuel's class—show that their students are acculturated into ways of thinking, ways of writing, ways of conducting research, and ways of writing a research paper that are valued in the tradition of qualitative research and in the humanities.

Cultural studies approaches to literacy and writing studies approaches to literacy, which demonstrate models of literacy in the humanities, point out that the students' literacy socialization in the L1 program is inextricably bound to the concrete socio-cultural and historical conditions of the students' everyday lives. Thus, the students' acculturation into the ways of inquiry and discovery and interpretive tools that are valued in the humanities paradigm directly affects their writing practices as well as their perception of their society and their world views. Their class assignments examined in this chapter remind us of the powerful influence of schooling—the institutional and ideological discourses embedded in the writing courses—on the formation of the student's subjectivity. The writing assignments demonstrate how the contexts of the program shape its instructors pedagogical practices and students' writing practices. They are

a site of interaction as the main interaction between the instructor and the student is usually made through the course assignments. They show that the interactions between the instructors and the students ultimately comprise student subjectivity—critical writers and readers of the cultures and ideologies of their lives as students, citizens, critics, and workers in Joseph’s and Rachelle’s courses; critical writers and readers of their thinking and writing processes as students and critics in Samuel’s class.

Their assignments show that the paradigm of thinking practice and the paradigm of writing practice promoted in the writing courses are mediated by the instructors’ disciplinary perspectives. Although all of them teach the process of writing, they do not teach the same process. The themes of their courses—“Work, Class, and Social Order” in Joseph’s class; “the Rhetoric of Culture” in Rachelle’s class; and “Writing Process as a Subject of Inquiry” in Samuel’s class—demonstrate that the processes they teach depend on the kind of product they want from their students. Cultural studies approaches to literacy turned to the notion of culture, and writing studies approaches to literacy turned to the notion of a writing process to enhance their students’ processes of learning and writing; and each instructor *justified the version of the process* being taught in their writing courses as a means of cultivating their students’ critical thinking skills and inquiry-based writing abilities.

This chapter illustrates that the disciplinary contexts of the program greatly influence the students’ thinking and writing practices as well as the instructors’ pedagogical practices; and that literate activity is essentially a social practice influenced by domain knowledge and domain practice in a situated context. We can see that literate activity is ultimately disciplinary thinking and disciplinary writing, and literacy practices are always culturally, historically, and institutionally constructed. Literacy practices always have their roots in the past—in the

disciplinary, institutional, ideological, epistemological, methodological, and pragmatic trajectories—and reproduce the social systems in which the literate activity takes place (the duality of structure). Thus, as Paul Prior (1995, 1998, 2001, 2003, 2005) argues, it is always “disciplinarity” rather than just disciplines. The idea of “disciplinarity” calls our attention to the importance of situating reading and writing activities in the broader contexts—in the histories of social institutions, traditions, ideologies, pedagogies, and epistemologies on which any literacy practices are based. It reminds us of the fundamental dialectic process of human literate activity.

In short, the instructors’ approaches to teaching writing represent what Brian Street (1984, 1993) calls the ideological model of literacy. Street (1993) uses the term “model” as a heuristic to highlight “a cluster of concepts and assumptions that have underlying coherence where on the surface they may appear disconnected” (p. 8). The very idea of “models of literacy” provides me with a useful heuristic for my comparative study of the situated ideologies, pedagogies, methodologies, and epistemologies that are embedded in the literacy practices of the L1 and L2 writing programs.

This chapter illuminates that the freshman writing courses provide the graduate students in the English Department with a teaching laboratory for their professional growth and development. As noted in Chapter One, most graduate students in the English Department, except for first year students and international students, teach two composition courses per semester (they are sometimes released from teaching duties in their advanced years of study when they receive fellowships to support their dissertation writing). As demonstrated throughout this chapter, teaching the freshman writing courses, the instructors—graduate students in the department—constantly attempt to construct their visions of literacy, justify the version of the process being taught in their writing courses, test out their ideas, hypothesize, and experiment

with new ideas. Thus, the freshman writing courses become *a key site of a training ground and research site* for the graduate students as they try out the theories and methodologies that they have learned in their disciplinary fields and lay the groundwork for their future lives as instructors.

Lastly, as examined in the instructor training of the program in Chapter Four, I want to remind my readers that, as much as the disciplinary contexts of the programs shape the macro and micro dimension of the instructors' pedagogical practices and students' writing practices, the instructors' everyday classroom practices re-impact the social structure of the writing program. This chapter illuminates the influence of the disciplinary contexts of the program—humanities, writing studies, and cultural studies—on the dialectical processes of the instructors' and students' literacy socialization in the L1 program. The dialectical processes of the situated practices of the L2 program, which are shaped by the disciplinary contexts—linguistics, applied linguistics, TESOL, and English for Academic Purposes—are examined in the following chapter.

Chapter Six

Objectives and Instructor Training of the L2 Program

This chapter explores how the disciplinary contexts—linguistics, applied linguistics, TESOL, and English for Academic Purposes (EAP)—of the L2 writing program have shaped its program objectives and instructor training based on an analysis of various institutional documents and my interviews with the program administrators as well as my observation data from its 2008 TA orientation. It begins with a discussion of the program's primary goal to develop an international student's effective strategies for writing a source-based research paper with an emphasis on four skills training in its writing courses. The program's objectives and pedagogical foundation are further examined in the instructor training section through specific examples. The major features of the program objectives and its instructor training are further examined in the Discussion and Summary section.

Functions of Education: Acculturating Students Into the US Academic Culture

The ESL writing service courses are designed to provide English instruction for international undergraduate and graduate students on campus. Under the title of English for Academic Purposes (EAP), the L2 program provides a brief explanation that the content of the ESL service courses should mirror the common tasks given in the academic environment, which involves various challenging materials in a variety of venues such as lectures, seminars, and discussions. The EAP tradition has had a strong impact not only on the pedagogical foundation of the program but also on the philosophical orientation of the program. The Philosophical Statement of the program indicates that the primary reason for their ESL writing service courses in relation to the EAP pedagogy as follows:

The ESL courses are designed to prepare international undergraduate and graduate students to *function successfully* in an English-medium academic environment. Thus, the main focus of these courses is to *train* international students how to communicate in

spoken and written English in a way that *conforms* to the conventions of academic discourse. (italics added for emphasis)

The program's vision of literacy education is well-represented in the program objective. The key terms in the statement—functioning, training, and conforming—represent that the program's literacy practices are embedded in a transmission and assimilation model of literacy education. The terms reveal underlying assumptions about ESL writing, ESL writers, and ESL writers' abilities, which suggest the epistemological and ideological orientations of the program. This program goal highlights the functional view of literacy, which is invoked to put stress on the individual's mastery of the cultural codes so that he can *function* successfully in the given context. The functional view of literacy signals the program's situated perspective within the EAP tradition and the academic affiliations of the program with the disciplines of TESOL and applied linguistics, which are historically quite concerned with the practical applications of linguistic theories and procedures to language teaching and learning (McKay, 1993a, 1993b; Pennycook, 1994a, 1994b, 2001; Prior, 1995, 1998; Rodby, 1992; Street, 1984, 1993; Zamel, 1993, 1995).

The program introduces another important reason for the ESL service courses right after the above statement: "Consequently, the Service courses are intended to be used by Teaching Assistants as a laboratory for innovative language teaching, in which they are encouraged to reflect on and develop their teaching values and practices over time." Based on the two descriptions in the Philosophical Statement, it can be said that the ESL service courses are designed for the following two reasons: (a) providing English instruction for international undergraduate and graduate students on campus and (b) providing its MATESL students with teaching opportunities for their professional growth and development. The symbiotic relationship between the MATESL program and the ESL service courses has a strong influence on both the

institutional and instructional practices of the L2 program. The program's literacy practices reproduce the MATESL curriculum and its ultimate interest in the learner's cognitive processes of second language acquisition.

The specific skills that international students should learn are explained according to four language skills—listening, reading, speaking, and writing—in the program documents titled *the Sequencing of Goals and Objectives in the Undergraduate Courses* and *the Sequencing of Goals and Objectives in the Graduate Courses*. Each component of the four skills begins with “the student needs to —”, and the skills that should be taught for each level of the undergraduate courses (ESL 113, 114, and 115) and graduate courses (ESL 500 and 501) are explained under the following rubrics: N=as needed, I=introduce, X=cover in depth, R=review, and *=not covered.

During an interview (August 8, 2007), the Program Director discussed the course objectives of the ESL writing service courses and emphasized that it is important to distinguish goals from objectives:

Goals are big and objectives are narrow. Objectives are, what they call, SWBAT, which means “Student Will Be Able To”. *Objectives are observable, identifiable, and quantifiable and you can test that.* Goals are broader. So, goals would be to develop effective strategies for writing a source-paged research paper. *It would not be an objective because you cannot measure that.* So, an objective would be students will be able to correctly use APA or MLA citation in their paper because you can tell by looking at the student's paper “oh, you did it” or “you didn't do it”. (italics added for emphasis)

This is an important statement. In the L2 writing program, the goal of developing students' effective strategies to write a source-based research paper includes course objectives such as writing a thesis statement, summary, paragraphing, quoting, skimming, scanning, previewing, and so on. The equation of *objective* with *skill* signifies a cognitive and instrumental approach to language teaching and learning. His emphasis on observable, identifiable, and quantifiable

objectives indicates that the program is deeply concerned with observable and measurable data: behavioral data. The observable and quantifiable objectives, which the Director articulated with the term of SWBAT (Students Will Be Able To), signify a strong influence of behaviorism on the ESL writing service courses. The behaviorist objectives support *skills-based* literacy education, which is deeply concerned with transmitting one's knowledge or acquiring certain sets of skills.

The notion of "skill" is very important when it comes to a discussion of the L2 program's literacy practices. The skills-based teaching methodology is deeply embedded in the Task-Based Language Teaching (TBLT) pedagogy, which is the pedagogical foundation of the ESL service courses. During the interview, the Program Director articulated that, in the TBLT framework, the *objectives* basically mean the *skills* that the writing courses aim to inculcate in international students. In the TBLT classroom, *objectives* and *skills* can be used interchangeably mainly because students should have certain skills in order to accomplish a certain objective or to complete a certain task successfully: skills are subcomponents of tasks. Thus, under the goal of writing a source-based research paper effectively, the student tries to accomplish the objectives (or master the skills) of writing a thesis statement, summarizing, paraphrasing, quoting, skimming, and scanning a written text effectively. And the teacher can tell if the student has learned (or mastered) the skills effectively after completion of the level.

The instrumentality of EAP teaching methodology is well-represented in the concept of *skill*. Clark and Ivanic (1997) highlight the instrumentality of skill-based language teaching:

'Skills' ... suggests a set of neutral technologies or techniques that are somehow separate and separable from the social context ... It has led to the viewing of language and language activities as consisting of discrete, apparently manageable and 'teachable' components, and so appears to facilitate teaching and learning. It implies a normative and prescriptive view of communication. (p. 84)

The skills-based teaching methodology, which is well-reflected in the TBLT pedagogy, has a crucial place in the operation of the MATESL program as well as in the ESL service courses. In the TBLT classroom, the teacher sets up tasks—the manageable and teachable components in the classroom context—that lead students to use the second language focusing on meaning rather than on form while performing the tasks usually in a collaborative learning environment. Theoretically, the TBLT methodology combines insights from both sociolinguistics and psycholinguistics research by simulating communicative events that learners encounter in their actual second language using environments (Johnson, 2004; Markee, 1997; Savignon, 1991). The main spirit of the TBLT pedagogy is to lead students to improve their second language abilities by *doing* a task. In its Philosophical Statement, the program underscores the aspect of *doing* by stating that “the main criteria for organizing ESL instruction are behavioral (i.e., needs dependent), not linguistic.” It signifies that the unit of analysis for its ESL writing instruction is a task or a practice (a set of tasks) not a language, and their writing courses are not based on the traditional, error-driven (or grammar correction) model of writing instruction.

The objective of the ESL service course to develop international students’ abilities to use English for study purposes in a range of skills reflects the functional perspective of language teaching and learning. The TBLT pedagogy, based on functional rather than on structural linguistics, is a process-oriented communicative language teaching approach (Celce-Murcia, 2001; Markee, 1997; Nunan, 1991). The communicative approach underscores that the primary function of foreign language teaching is to help learners to be able to use the target language, which has definitely expanded the dimensions of ESL teaching methodology. The task-based syllabus was developed by EAP advocates in order to overcome limitations of the notional-functional syllabus (Johns, 1991; Wong, 2006). The notional functional syllabus, which was

developed by the Council of Europe, was an attempt to organize the class syllabus around notions (e.g. time, space, quantity) and the functions (communicative purposes) for which people use language such as greeting people, giving compliment, making an apology, negotiating a contract, accepting a proposal, refusing a proposal, and so on (Jordan, 1997). Although the notional-functional syllabus was based on a much more communicative approach—compared to the structural syllabus focused on the grammatical structures of the language—it was still “limiting and fragmented” as it separates “bits of discourse” from the richness of the learner’s language use in her everyday lives (Johns, 1991, p. 73). The task-based syllabus shares the fundamental insights with the skills-based syllabus, which highlights the constituents of micro-skills (or sub-skills) to be learned (Grabe & Kaplan, 1996; Jordan, 1997). Thus, the macro-skill of reading includes micro-skills to be learned such as scanning, skimming, reading for information, ideas, opinions, and so on.

The emphasis on the four-skills training in the ESL writing courses is very important when exploring the program’s literacy practices. In its program website, all the ESL writing service courses are described as “all-skills”—listening, reading, speaking, and writing—courses, which focus on developing students’ academic writing skills at the paragraph level (ESL 113), at the essay level (ESL 114 and ESL 500), and at the term paper/research paper level (ESL 115 and ESL 501). Although writing instruction is focused on different levels, the term “all-skills” indicates that listening and speaking skills training is a crucial part of the writing courses. Some class time is spent for EAP speaking training, and oral presentation is one of the main evaluation criteria for the student’s course work in the ESL writing courses. As is further articulated in Chapter Seven, EAP speaking is an essential component of the student’s research paper: the student’s oral presentation of the paper *completes* her research paper. Although the program

offers one pronunciation course (ESL 110/ESL510) and two oral communication courses (ESL 504, ESL 506)—which are mainly designed to improve the pronunciation and oral communication skills of international teaching assistants—the weight of EAP speaking training is strongly felt in its writing courses.

The range of skills that the ESL service courses aim to cultivate in international students also includes students' abilities to use reference materials and library use. The Undergraduate ESL Writing Course Representative Syllabi—ESL 113, 114, and 115—indicate that the ESL writing courses focus primarily on developing international students' abilities to use academic sources to write multi-paragraph essays and source-based research papers. Here, the “source-based research” refers to the library-based research. The Undergraduate Writing Course Representative Syllabi specify that students should write a research paper on topics that are selected by the library staff based on the source materials, which are chosen and organized by the library staff. The program strongly encourages writing instructors to arrange a library day and to guide students to learn to use the library system. In short, the orthodox “four skills” training and developing a student's effective strategies for writing source-based research papers are the common features across the ESL writing courses both at the undergraduate and graduate levels.

Learning to Teach Writing in the TESOL Program

This section examines the L2 program's instructor training based on my observation data from its 2008 TA orientation. The TA orientation was administered by the Program Director and the ESL Writing Service Courses Coordinator. The 2008 TA orientation for the ESL service courses ran for four days in Room 106 Lincoln Hall. There were 21 new instructors in the room: American (7), Chinese (5), Korean (5), Turkish (1), Brazilian (1), Palestinian (1), and Russian

(1). Most of them are first-year MA students in the TESOL program except for three doctoral students (two are in Education and one is in Linguistics).

Inductive and deductive teaching approaches. The first day of the TA orientation began with a teaching demonstration. Ashley, the ESL Writing Service Courses Coordinator, engaged the instructors in a discussion about inductive and deductive teaching methods by conducting two demonstrations. For the first demonstration, Ashley presented several abstract figures to the instructors and asked them to describe them. The following dialogue took place between Ashley and the instructors during the first demonstration.

[Showing the first figure (Appendix H, Figure 1) to the instructors]

Ashley: What do you see here? Describe the organism here.

Instructor A: It's quite boxy.

Instructor B: It has an antenna.

Instructor C: It has an eye on nucleus.

[Showing the second figure (Appendix H, Figure 2) to the instructors]

Ashley: Now, describe this organism here. What do you see now?

Instructor A: It's hexagonal.

Instructor B: It's asymmetrical.

Instructor C: It has dots.

Instructor D: It has two antennas. It's got an eye.

[Showing the third figure (Appendix H, Figure 3) to the instructors]

Ashley: Please describe this organism now. What do you see?

Instructor A: It's a fried egg shape.

Instructor B: The eye is in the center.

Instructor C: It has stripes.

Instructor D: It has two antennas.

[Showing the fourth figure (Appendix H, Figure 4) to the instructors]

Ashley: What do you see now? Now I want you to describe this organism.

Instructor A: It has two antennas.

Instructor B: It has stripes.

Instructor C: It's asymmetrical.

[Showing the fifth figure (Appendix H, Figure 5) to the instructors]

Ashley: You are assigning labels here. You don't know if it's a tail or an antenna, right? What do you see here now? Describe this organism.

Instructor A: It's a long shape.

Instructor B: It has stripes.

Instructor C: It has an eye.

[Showing the sixth figure (Appendix H, Figure 6) to the instructors]

Ashley: Now, I want you to describe this organism here.

Instructor A: It has two antennas.

Instructor B: It has stripes.

Instructor C: It has an arrow shape.

Ashley: You are giving me interpretations here, but I am only asking for your observation. No interpretations, just for your observation, please ... What kinds of descriptions did you give now? As you see here, general descriptions of all these organisms are that they have stripes; they have one eye; and they have two antennas, right? Here, the defining characters of the organism are that it has only two stripes and one eye, right? Then what kinds of conclusions can you draw? Okay, everyone, the name of this organism is Markino, an organism which has two antennas, one eye, and stripes.

[Then Ashley distributed handouts that had various abstract figures to the instructors and asked them to select the Markinos among the figures. The instructors actively participated in the discussion. They selected the Markinos among the figures and explained why the other forms were not Markinos. Then Ashley moved to the second demonstration. The following dialogue took place between Ashley and the instructors during the second demonstration].

Ashley: Now, I am going to introduce to you a new concept in geometry. Can anybody give me a definition of "a triangle"?

Instructor A: It is a shape with three angles.

Ashley: Okay. Then what is a quadrilateral? (Writing on the board), Okay, everyone, Groge is the name of this organism. A definition of Groge is a shaded quadrilateral or an unshaded triangle.

[Then Ashley showed several examples (Appendix I) to the instructors and asked them to explain why they were not a quadrilateral. The instructors came up with various reasons why they were not a quadrilateral. Ashley called on an instructor and asked her to share her answers with the other instructors. Then she guided the instructors to think about the main differences between the

two approaches by reminding them of the following steps she took during the two demonstrations.]

First demonstration:

1. She showed the abstract figures.
2. She asked the instructors to describe the figures and wrote down the instructors' responses on the board.
3. The instructors looked at more examples in the handouts.
4. She asked for general descriptions of the figures.
5. She named the organism.

Second demonstration:

1. She presented a concept of triangle and wrote the definition of Groge on the board. She provided a figure and asked the instructors to explain why it was not a quadrilateral.
2. The instructors looked at the examples that did not fit the definition of the organism.

Ashley: What are the main differences between the two approaches? Which one is easier to learn? Markino or Groge? One is based on both observation and description, and the other one is based on a definition. As you know, people have different learning styles ... But, perhaps, most of you may have found the Markino one is easier to learn simply because we began with the examples first rather than the definition, right? Can anyone give me the terms for these two different learning styles? What kinds of methods did I use here?

Instructor A: The first one is an inductive approach and the second one is a deductive approach.

Instructor B: No, the second one is an inductive approach and the first one is a deductive approach.

Pattern: Mode of instruction in the L2 writing classroom. The opening activity of the TA orientation—as reflected in the above dialogue between Ashley and the instructors about differences between inductive and deductive approaches—is important when exploring the L2 program's literacy practices. From the first day of the instructor training, it is clear that *observation* is an essential mode of learning in the program. During the orientation, Ashley emphasized that both inductive and deductive approaches were highly valid language teaching

methods; however, she encouraged the instructors to use an inductive approach to teaching writing. One particular inductive approach that Ashley strongly recommended was that the instructor gives students an article and guides them to analyze the organizational structure and rhetorical patterns of the article. During the orientation, she articulated the rationale for using such an approach in the writing classroom to the instructors:

It is an excellent way of teaching writing since it is based on *intensive observation*. Based on the observation, let the students see the topic sentence and see the thesis statement and discover what a good paragraph is and what a good essay is. Let them discover the main features of a good paragraph and a good essay and let them apply those good features to their own papers. Setting up activities for students to discover the patterns, *that is pretty much what your job is about*. (italics added for emphasis)

The statement signifies that observation is an essential mode of learning in the L2 program, and observation as a pedagogical tool is mainly used to identify rhetorical patterns and argument structure. The use of readings as the prose model for students to infer and imitate the rhetorical patterns and argument structure signifies that *textual processing* is an integral part of the L2 writer's composing process. The relationship between reading and writing in the L2 classroom—as reflected in the emphasis on identifying, processing, and imitating textual patterns—points to a cognitive view of language teaching and learning, which underscores the learner's ability to discover the patterns inductively from the examples provided to the learner. The L2 writing teacher's main pedagogical responsibility, which is to set up tasks that draw students' attention to the main patterns of a text—either rhetorical features or syntactic features—suggests a typical product-oriented approach. The promotion of observation in the L2 program is quite different from the promotion of observation as an essential mode of learning as reflected in the ethnographic vision of literacy in the L1 program (this will be further examined in the Discussion and Summary section).

During the interview (August 15, 2007), Ashley articulated that the main reason she used such an inductive and deductive teaching demonstration as the opening activity of the TA orientation was that she wanted the new instructors to remember that students from diverse backgrounds have diverse learning styles. She further elaborated on the significance of guiding international students to infer rhetorical patterns in the writing classroom:

I don't know anything about biophysics, but looking at this model paper, I can see how it's organized, I can see how they cite the sources, I can see how they handle the transitions, what verb tense they use. So, all I have to do is to look at this model paper *for three minutes*, and I can guide the student. I don't need another TA from biophysics to tell me how to do it or I don't need the student to tell me how to do it. I am training the student to do what I do. I want them to *infer the patterns* for themselves. *That's my goal*. And when they have to write a proposal, if they learned how to analyze the genre and infer the patterns they need, and all they need is a model of a biophysics proposal and they will be able to follow that model with their writing and with their content. It works. It *does* work. (italics added for emphasis)

This is an important statement. The statement points out that the program's writing instruction is rooted in the pattern-model-based curriculum: its writing instruction is not based on language-based writing curriculum that mainly focuses on improving students' grammatical competency of the English language. The statement makes it clear that the program aims to develop a student's understanding of writing as the *discourse-level structure* beyond the sentence-level structure, and the program's pedagogical model has moved from controlled composition and guided composition, which is "a significant step forward" from the language-focused ESL writing curriculum (Reid, 1993, p. 31).

The main activities in the controlled composition classroom are sentence combining and substitution exercises: students are instructed to fill in the blanks and are provided with "no freedom to make mistakes" (Pincas, 1982, p. 91). Controlled composition was the predominant teaching approach from the mid 1940s to the mid 1960s (Matsuda, 2003; Paltridge, 2001; Reid, 1993). Controlled composition was informed by audiolingualism, which is a philosophy of

language teaching underpinned by the behaviorist psychology and structural linguistics (Matsuda, 2001, 2003; Wong, 2006). The audiolingual approach promotes the mastery of certain patterns or structures as a key to language learning and teaching. It seeks to guide learners to practice preselected or presequenced linguistic structures under the assumption that form-focused exercises will ultimately lead to L2 mastery (Kumaravadivelu, 1994).

As ESL writing teachers became more aware of pedagogical practices in native-English-speaking writing classrooms in the late 1970s and early 1980s, guided composition was devised to overcome the limitation of controlled composition (Reid, 1993). Guided composition pedagogy provided less rigid structural guidance and included “any writing for which students are given assistance such as a model to follow, a plan or outline to expand from, a partly-written version with indications of how to complete it, or pictures that show a new subject to write about in the same way as something that has been read” (Pincas, 1982, p. 102).

The movement from the language-based writing curriculum (e.g. controlled composition and guided composition) to the pattern-model-based curriculum began with ESL writing instructors’ recognition of ESL students’ needs in the academic environment (Reid, 1993). ESL writing teachers realized the significance of informing ESL students about appropriate US academic discourse patterns and audience expectations, and providing the students with actual practice on the appropriate patterns in the classroom. The EAP framework was crucial for the shift from the language-based writing curriculum to the pattern-model-based curriculum as it focuses on the study of US academic discourse patterns and audience analysis.

Although the pattern-model-based writing pedagogy promoted in the program is “a significant step forward” (Reid, 1993, p. 31) from the language-based ESL writing curriculum, the pattern-oriented pedagogy signifies that the program is more concerned with the *product* of

writing rather than with the process of writing, which indicates that the program's literacy practices are not rooted in the process-based curriculum. The pattern-model-based curriculum reveals that the program does not aim to develop the student's agency or to foster the student's learning across the curriculum through its writing instruction—the essential idea of the process approach and the writing across the curriculum (WAC) pedagogy. It is also important to note that the statement—Ashley can guide students after *three minutes* of looking at the model paper—reflects a perception of international students' linguistic and cultural differences as cognitive deficiencies, which suggests the program's underlying assumptions of ESL writing, ESL writers' ability, and their identity. It highlights a perception of literacy as *a value-neutral, technical skill* rather than ideological work: it reveals that L2 literacy is viewed as a set of decontextualized skills or processes that a learner can master and apply to a variety of literacy events. Ultimately, the constant emphasis on leading students to master the rhetorical patterns and organizational structures may lead students to perceive the activity of writing as a matter of acquiring (or memorizing) certain sets of formulas—the behaviorally mastering structures—and skills.

During the interview, the Program Director elaborated on the rationale for leading international students to master the rhetorical patterns of English writing:

It would be irresponsible for us to make the assumption that we can jump to critical thinking or gender studies not focusing on writing. Here is an example. Do you know what Ikebane is? That's a flower arrangement, very popular in Japan. If you want to become a master at that, the first thing you do is to copy as *exactly* as you can what the master teacher tells you to do. Once you know what you're doing, then you branch out into your own creativity. Writing for ESL students is the same. Once they've *mastered* the basics in writing, by basics I don't mean the sentence structure, but I mean *the larger rhetorical patterns*. Then you branch out into your own creativity. (italics added for emphasis)

He further articulated that American students spend 12 years basically learning the *patterns*, and the five-paragraph essay is actually the foundation of the academic writing style in English.

Based on the training for 12 years, American students can branch out when they come to university. His view that a mastery of rhetorical patterns should precede the instruction on critical thinking—part of the “branching out”—signals a perception of L2 writing that separates the L2 writer’s *language acquisition process* from the *composing process*. The perception that original composing is only possible after the L2 writer has reached a certain level of linguistic competence is very important when it comes to exploring the program’s literacy practices.

The argument that concerns the L2 writer’s cognitive overload before engaging the writer in any critical work has become the fundamental basis of apolitical conservatism of the TESOL approach (Santos, 1992; Silva & Leki, 2004) and political quietism of applied linguistics (Pennycook, 1994). The cognitive argument provides a legitimate reason for the model of writing pedagogy that focuses on developing students’ functional skills—usually through the rhetorical patterns approach—without engaging them in creativity and individuality. This echoes Robert Kaplan’s (1966) theory of contrastive rhetoric that teaching creativity and individuality is beyond the realms of ESL instruction (an argument that will be further examined in the Contrastive Rhetoric section).

The promotion of modeling, imitation, repetition, and reinforcement—across the ESL writing courses both at the graduate and undergraduate levels—indicates that the behavioral training is sustained in the various aspects of the program’s literacy practices. The emphasis on the pattern-oriented writing pedagogy signals that the content of the lesson should be limited to what the non-native-English-speaking student can *master* (Holliday, 2005), which suggests the residues of audiolingualism in the L2 program. Although TBLT, communicative language pedagogy, counters such behaviorist perspectives, it is important to note the continued presence of the behaviorist views both in the program documents and in the administrators’ interview

statements. The emphasis on behaviorally mastering structures or rhetorical modes reflects the program's ultimate interest in the structural aspects of writing.

Current-traditional rhetoric and L2 writing pedagogy. One common feature across the ESL writing courses both at the graduate and undergraduate levels in the program is a strong emphasis on teaching current-traditional rhetorical patterns. The emphasis on the current-traditional approach to teaching ESL writing was clearly reflected during the TA orientation especially in the teacher feedback session and the writing assignment design session. Ashley distributed sample student essays—which were written in the formats of Compare and Contrast and Cause and Effect—and sample grading rubrics designed for the Cause and Effect paper and the Compare and Contrast paper. She asked the instructors in groups of 3-4 to comment on the essays. Ashley guided them to discuss how they should lead students to write a good paper in the formats of Cause and Effect, and Compare and Contrast. The instructors came up with a variety of responses on how they would comment on the essays and how they would guide students to write such essays. Ashley strongly recommended that they should ask students to make an *outline* first, before they begin to write so that they can structure their ideas according to the format of their choice. Then she engaged the instructors in the discussion of the sample evaluation criteria of the Cause and Effect paper that lists *organization* as the first criterion, which is followed by content development, source use, and the use of Cause and Effect language.

Ashley guided the instructors on how to design writing assignments based on “The Iceman Speaks” unit, which is one of the exemplary task-based language teaching units. It was developed by David Broersma, an instructor of ESL 501 in the spring of 1993. The unit is often used in both graduate and undergraduate writing courses as well as during TA orientations and in the EIL 567 (Task-Based Language Teaching) course that every instructor is required to take

during their first semester of teaching in the ESL service courses. The main purposes of the unit are 1) to give students practice in recognizing and analyzing Cause and Effect relationships in texts; 2) to illustrate a multi-disciplinary perspective on problem-solving; 3) to offer students opportunities to utilize various media as sources; and 4) to give practice in writing a scientific academic essay in a Cause and Effect rhetorical mode.

Then Ashley provided further explanations about how to design course assignments taking the example of the Cause and Effect assignment in the “The Iceman Speaks” unit and encouraged the instructors to design their course assignments based on the sample assignments that are available in the program website and the TA Handbook. Most of the sample assignments in the ESL service courses are designed based on such rhetorical patterns as Problem and Solution, Cause and Effect, Compare and Contrast, Advantage and Disadvantage, Argumentation, Narrative, Process, and so on. The emphasis on instruction in these rhetorical modes is clearly reflected not only in the Representative Syllabus (ESL 114 and ESL 115) but also in the sample teaching units for the undergraduate and graduate courses.

The pattern-focused (or product-oriented) approach to teaching L2 writing is derived from the current-traditional paradigm, which was dominant in the mid 1960s (Berlin, 1987; Canagarajah; 2001; Paltridge, 2001). In Britain, the current-traditional approach is known as rhetorical-functional or simply the functional approach (Jordan, 1997). In the field of L2 writing, current-traditional rhetoric was adopted as a pedagogical effort to move the textual manipulation beyond the sentence level to the discourse level (Paltridge, 2001). Although the current-traditional pedagogy has been vigorously attacked and criticized, it is still one of the most popular approaches in the teaching of L2 writing (Grabe and Kaplan, 1996; Kroll, 1991; Silva, 1990) and continues to be “a force in most English departments” (Berlin, 1987, p. 27).

Current traditional rhetoric can be traced to developments in rhetoric in the late 1700s and early 1800s (Berlin, 1987; Crowley, 1990, 1998). A key idea in current traditional rhetoric is that the rhetorical modes such as Cause and Effect, Problem and Solution, and Compare and Contrast—which were topics for invention as ways of approaching and processing material in classical and medieval rhetoric—were transformed into issues of arrangement and style (ibid). Current traditional rhetoric saw content as an issue of the structure of reality and the psyche or genius of the individual, so invention dropped out of the cannon along with delivery and memory, which seemed at first less relevant to written texts. The term “current traditional rhetoric” (without a hyphen) originated in Daniel Fogarty’s (1959) book *Root for New Rhetoric*. Current traditional rhetoric represents a particular conception of literacy that writing courses should provide students with the *skills* needed for their survival in their fields of study and in their professions (Berlin, 1987). Richard Young (1978) adopted the term “current-traditional” (with a hyphen) and defined it as “the emphasis on the composed *product* rather than the composing process; the analysis of discourse into words, sentences, and paragraphs, the strong concern with usage (syntax, spelling, punctuation) and with style (economy, clarity, emphasis); and so on” (p. 31).

The emphasis on the logical arrangement of a paragraph according to the formats of Comparison and Contrast, Cause and Effect, Problem and Solution, Argumentation, Narration, and so on—which is the central concern of current traditional rhetoric—signals that a positivist epistemology is deeply embedded in the program’s literacy practices. Positivism, the dominant inquiry paradigm during the first half of the 20th century, promotes the belief that there is reality or truth *out there* and endorses a *single* interpretation of a text (Phillips & Burbules, 2000). The current-traditional paradigm for teaching writing promotes a positivist role of the teacher—the

teacher provides instruction and the student produces a text according to the instruction, and the teacher's evaluation of the student's text is primarily focused on the structural aspects of the writing that can be measured and observed—which ultimately leads both the teacher and the student to develop an *objective* discourse (Berlin, 1987). This kind of writing pedagogy was focused largely on enabling an undertrained and transient staff of writing teachers to cope with large numbers of students (Connors, 1997), which was appealing to “the scientific and technical interests that invigorated the new American university” (Crowley, 1998, p. 94). The writing process movement, as explained in Chapter Four, arose as a critique of the view of writing that does not consider the socially situated nature of the practice of writing in the current-traditional paradigm (Kent, 1999; Tobin, 2001; Pullman, 1999).

In the current-traditional approach, the primary attention is given to the structural aspects of writing especially to the *organization* of writing (Berlin, 1987, 1990; Jordan, 1997). The focus on the organization of writing is very important in exploring the L2 program's literacy practices. As noted earlier, the Evaluation Rubric across the ESL service writing courses—both at the graduate and undergraduate levels—lists *organization* as the first criterion, which is followed by content, conventions, and vocabulary/style. Throughout the TA orientation, Ashley stressed to the new instructors the importance of paying attention to the organization of the writing before the content when they grade their students' papers. Ashley elaborated on the rationale for emphasizing the organization of writing during the interview:

Organization is the primary focus because usually that's what they do *not* understand. And that's what *they should understand the most*. If we show them how to organize their first draft, then, the matters of contents and logic become evident and clear. They can see easily what need to be added and taken away content-wise. If they learn organization of an argument, then, it is easy to see if their argument has a hole in it. It needs to go through a fairly predictable sequence of steps to get it to the final product. That's why I suggest “look at the organization” first and then address the content later. (italics added for emphasis)

She stressed that addressing organization in the student's very first draft as the priority will be eventually more beneficial for students to develop their ideas in the way that conforms to their American professors' expectations. In other words, when the organization (the frame) is addressed, the next step of filling out the frame will become an easier task. The perception that writing goes through a fairly predictable sequence of steps to get it to the final product—something needs to be added (plus) and something needs to be taken away (minus) contentwise—signals that ESL writing is viewed as a more *linear* and *formulaic* process rather than exploratory and recursive processes. The evaluation criteria that list *organization* as the first criterion before content, conventions, and vocabulary/style—both at the undergraduate and graduate levels—also suggest why the ESL service courses do not seem to aim to foster students' learning across the curriculum by drawing on their everyday practices and experiences.

During the interview, Ashley reiterated the rationale for promoting the rhetorical patterns approach in teaching graduate students as well as undergraduate students:

If you're writing your dissertation, you are not going to write the whole thing as a cause and effect, you are not going to write the whole as compare and contrast, and the whole thing is not classification. But you use those as a kind of tool throughout your paper. So, showing students how to compare and contrast two styles for example, point by point compare and contrast as opposed to a block system to compare and contrast two things and practice those two in class, then, when they write their dissertation, hopefully they will have those skills available to them.

The statement suggests that the rhetorical patterns approach is used as a main pedagogical tool to organize thoughts in writing: the rhetorical patterns approach basically becomes *a pedagogical tool* to structure students' thinking and writing in the L2 writing classroom. It is important to note that the perception of writing rooted in the current-traditional approach is applied to a genre of writing, which is longer in term and larger in volume such as a dissertation. The wording—point by point compare and contrast, and practice the styles in class—reveals reductive and

prescriptive approaches to teaching writing in the L2 writing classroom, which signals that the rhetorical patterns are viewed as a *skill* that the L2 writer can master and transfer to a variety of writing situations.

EAP pedagogy and one-way initiation model of literacy. Currently, international students who have high scores on their ESL Placement Test (EPT) can take the rhetoric courses with other native-English-speaking students. However, the L2 program strongly recommends that international students take the ESL sequence. During an interview (July 27, 2004), Ashley, the ESL Service Courses Coordinator, articulated the reason:

The main reason we want international students to take the ESL sequence is that the native speaker's classes assume a great deal of cultural understanding. Regardless of how advanced their spoken English abilities are, international students typically have not had training in the academic expectations for American writers. *Our goal is to help student to become full and active, and acceptable members in their discourse community, I mean their research fields.* We have to acclimate them to the US academic culture and introduce them to their discourse research community and help them. (italics added for emphasis)

This is an important statement. The program's complicated vision of literacy education is well-represented in the statement. The program goal of assimilating or initiating international students into the US academic culture points out that the program's literacy practices are embedded in the transmission and assimilation model of literacy. In this view of literacy education, international students—"regardless of how advanced their spoken English abilities are"—are reduced to individuals who are in need of *training* in order to *function* successfully in an American university. As reflected in the word "typically", the typical assumptions about ESL writing, ESL students, and their abilities, signal a generalized perception of international students' ability and identity based on a rigid boundary of linguistic and cultural traits. The reductionist approach points out the program's tacit expectations of academic literacy rooted in the modernist assumptions of language, culture, literacy education, and discourse community.

The program goal of initiating international students into the academic discourse of American universities is deeply rooted in the English for Academic Purposes (EAP) tradition. EAP, which is one of the two branches of ESP (English for Specific Purposes), the other being EOP (English for Occupational Purposes), is a sub-discipline of applied linguistics (Flowerdew & Peacock, 2001). In its history, ESP has been dominated by EAP (Johns & Dudley-Evans, 1991). Influenced by the writing across the curriculum movement, writing in the disciplines, and professional writing in L1 composition studies, EAP was the most active area of L2 writing scholarship during the 1980s (Canagarajah, 2001; Ferris & Hedgecock, 1998; Spack, 1988). EAP was a response of L2 writing scholarship to perceived theoretical and practical problems of the process approach (Silva & Leki, 2004). Critiques of the process approach argue that the overemphasis of the process approach on the individual writer's psychological functioning creates "a classroom situation that bears little resemblance to the situations in which [students' writing] will eventually be exercised" (Horowitz, 1986, p.144), and the process approach "fails to give students an accurate picture of university writing" (Johns, 1990b, as cited in Raimes, 1991, p. 414). Thus, EAP was initiated to guide international students to understand the American readers by shifting the emphasis from the writer to the *reader* specifically to the *academic discourse community* (Silva & Leki, 2004; Spack, 1988; Swales, 2001). The EAP perspective, which is a reader-focused approach, highlights a view of writing as "the production of prose that will be acceptable at an American academic institution, and learning to write is part of being socialized to the academic community—finding out what is expected and trying to approximate it" (Silva, 1990, p.17).

This one-way initiation model of literacy, which is mainly concerned with acculturating international students into the dominant academic conventions, is well-represented in the

prevalent view of literacy as culturally neutral, individually acquired, and decontextualized sets of skills in EAP, TESOL, linguistics, and applied linguistics (for critiques of that model, see Atkinson, 2002, 2003; Benesch, 1993, 1996, 1999, 2001; Canagarajah, 2001; 2002a, 2002b, 2006; Holliday, 2005; Johnson, 2004; McKay, 1993a, 1993b; Pennycook, 1994a, 1994b, 2001; Prior, 1995; Rodby, 1992; Zamel, 1993, 1995). What underlies such a view of literacy education—which does not connect political and ideological values with literacy training—is the assumption of an international student’s linguistic and cultural difference as a *deficiency* rather than as a source of strength (Canagarajah, 2002a; Kubota & Lehner, 2004). Thus, the program’s effort to initiate international students into the US academic discourse community and to help them to improve their writing skills is anchored in a deficit model of literacy. The perception of difference-as-deficiency reflects an autonomous model of literacy, which conceptualizes literacy as “an autonomous variable whose consequences for society and cognition can be derived from its intrinsic character” (Street, 1993, p. 5); an acculturation model of literacy, which promotes “the explicit teaching of the conventions of the target discourse community to ESL students in order to overcome cultural differences” (Kubota, 1999, p. 26); functional view of literacy, which reflects “the possession of skills perceived as necessary by particular persons and groups to fulfill their own self-determined objectives” (McKay, 1993b, p. 11); a crossing model of literacy, which assumes that there is “a clear-cut difference between the academic and vernacular literacies” (Canagarajah, 2002a, p. 219); and a static model of literacy, which holds a “mechanistic” view of the writer rooted in “the behaviorist assumption that was dominant in oral approach and controlled composition” (Matsuda, 1997, p. 49).

During the interview, Ashley articulates her perspective about the significance of the international student’s mastery of the organizational patterns of English writing:

Creative writers may regard our teaching methods with little respect because we basically teach *formula writing*. Here, formula writing means basically to teach the organizations of different genres of writing and different documentation formats. But my view is that we have to do it because international students do not understand organizational preferences of American readers and writers. One of our main ESL objectives is to *assimilate* ESL students into the American academic culture. That means, in distinction to Rhetoric, we have to *explicitly train* them about the academic expectations and rhetorical expectations of American academic culture. (italics added for emphasis)

The pathos of explicit and repetitive instruction points out the functional view of literacy, which puts emphasis on the individual's mastery of the cultural codes in order for the individual to function successfully in the given context. The emphasis on the *explicit* training of international students about the academic expectations of American academic culture demonstrates a behavioral training—cultural training as well as linguistic training to correct the linguistic and cultural behavior of international students. The perception of “formula writing” shows that the program's vision of literacy education is not concerned with the ideology of literacy or power relationships. The wording “formula writing” reminds us that the program conceptualizes literacy as *a value-neutral, technical skill* rather than ideological work: it reveals that the program's perception of L2 literacy as a set of decontextualized skills or processes rather than as a social practice. Again, although TBLT, the communicative language pedagogy, counters such behaviorist perspectives, it is important to note the continued presence of the behaviorist views both in the program documents and in the administrators' interview statements.

It also needs to be noted that, in this one-way initiation model of literacy education, the idea of assimilating international students into the US academic discourse community involves a homogeneous perception of an academic community, which does not capture the multiple, heterogeneous practices, activities, identities, and discourses of different disciplinary communities. The tendency of TESOL practice and EAP pedagogy to reify and essentialize academic discourse communities with rigid boundaries of linguistic and cultural traits signifies

modernist assumptions of language, culture, discourse, and literacy education (see discussions in Atkinson, 1999, 2002, 2003, 2004; Benesch, 1993, 1996, 1999, 2001; Canagarajh, 2002a, 2002b, 2006; Guerra, 1997; Johns, 1988, 1995, 1997; Kubota & Lehner, 2004; Pennycook, 1994, 1997, 1999; Prior, 1998; Rodby, 1992; Zamel 1993; 1995). Although each discipline has its own sets of value systems, ideologies, and epistemologies, the idea of an academic discourse community envisioned here does not embrace the different values, ideologies, and epistemologies of each disciplinary field: the academic discourse community appears to be an unchanging and rigid entity. Ultimately, this vision of an academic discourse community leads the content of the ESL service courses to remain focused on *general* writing instruction. As the term, “service”—the official name of the ESL writing courses—suggests, both the teacher and the ESL writer in the EAP classroom do not have to be a specific member in a specific disciplinary community; the discourse community envisioned here is an *imagined* academic discourse community. The reader and the student are “generalized constructs” for the imagined academic discourse community (Raimes, 1991, p. 420). Thus, to help international students to become acceptable members in their research fields through general writing instruction in the EAP framework is a goal that many ESL scholars have seriously questioned (Atkinson, 2002, 2003; Benesch, 1993, 1996, 1999, 2001; Canagarajah, 2001; 2002a, 2002b, 2006; Holliday, 2005; Johns, 1988, 1995, 1997; Johnson, 2004; McKay, 1993a, 1993b; Pennycook, 1994a, 1994b, 2001; Prior, 1995; Rodby, 1992; Zamel, 1993, 1995).

Leading L2 composition scholars have repeatedly pointed out the aim of initiating international students into disciplinary writing through the general skills-focused EAP pedagogy is problematic because there is *not* much carryover from EAP courses to actual content courses students take after they leave the EAP writing classrooms (see discussions in Atkinson &

Ramanathan, 1995; Benesch, 1993, 1996, 1999, 2001; Johns, 1988, 1995, 1997; Leki & Carson, 1994; Leki & Carson, 1997; McKay, 1993a; Prior, 1995; Zamel, 1993, 1995, 1997, 2004). They underscore that although EAP was an effort to guide international students to understand the American readers by shifting the emphasis from the writer to the reader specifically to an academic discourse community, the pedagogical models that the general skills-focused EAP framework promotes do *not* match with the actual needs of students. Scholars in L2 writing studies have portrayed the mission of helping international students function successfully in an English-medium academic environment based on the general skills-focused EAP pedagogy as vulgar pragmatism (Pennycook, 1997), accommodationist pragmatism (Benesch, 1993), and well-intentioned liberal humanism (Kubota, 2001). Ultimately, the general skills-focused EAP pedagogy—which is mainly concerned with acculturating international students into the dominant academic conventions—leads L2 literacy to become just *a language practice* rather than *a social practice*. Thus, the well-intentioned effort of the L2 program to help international students to improve their writing skills and to initiate them into their academic discourse community signals *the paradox of literacy*, which “both connects and separates, liberates and controls, empowers and limits” (Grimm, 1999, p. 39).

Cognitive processing: Schema, task, and skill. The notions of schema, task, and skill are very important when exploring the L2 program’s literacy practices. During the TA orientation, Ashley led the instructors to discuss the concepts of schema, task, and skill based on three articles: David Nunan’s (1991) article *Communicative Tasks and the Language Curriculum*, Michael Long and Patricia Porter’s (1985) article *Group Work, Interlanguage Talk, and Second Language Acquisition*, and Ann Johns’ (1997) book chapter *Literacy and Pedagogy: Three Views*. The first questions were focused on David Nunan’s (1991) article, which identifies two

rationales for a task-based curriculum: to serve as rehearsal for real-life tasks and to activate the psycholinguistic mechanisms for language learning and teaching. Ashley guided the instructors to explore main differences between real-world writing tasks and academic writing tasks. Upon Ashley's question about real-world writing tasks, the instructors came up with a variety of responses such as writing a letter, filling out forms, writing emails, writing checks, writing a diary, Internet chatting and blogging, and so on. For academic writing tasks, the instructors came up with responses such as writing a lab report, literature review, resume/cover letter, summary, personal statement, thesis, email (if the student writes the email to her professor), and so on. For the sub-skills of academic writing that students should develop, the instructors came up with a list that included paraphrase, citation, critique, summary, brainstorming, defining, compare and contrast, cause and effect, problem and solution, a cohesive paragraph, transition words, appropriate format, listing, and so on. During the discussion, Ashley reiterated the importance of designing units and creating class activities that develop the skills and sub-skills that are crucial to improve students' academic writing abilities. The constant emphasis on the skills and sub-skills during the TA orientation makes it quite clear that the ESL writing courses are skills-focused courses.

After the discussion, Ashley guided the instructors to explore the psycholinguistic mechanisms needed to complete a writing task. She led the instructors to explore the concept of *schema* and what it implied for teaching academic writing, and guided the instructors to discuss schema theory in relation to comprehensible input and output hypotheses. The instructors actively participated in the discussions based on their own experiences of activating students' schemata in various contexts. Then Ashley led them to explore the main differences between the teacher's roles in the TBLT classroom and in the traditional classroom. She articulated that the

main difference between the two classrooms is that the TBLT instructor designs class activities that activate learners' *schemata* taking into consideration the student's age, disciplinary field, and interests. Then she led the instructors to explore why it was important to guide students to apply their prior knowledge to their language learning processes. Some instructors responded that activating the learner's schemata can enhance the cognitive processing of the student's learning processes because language learning always involves a certain aspect of cognitive processing. Ashley elaborated on the instructors' views by highlighting that *interaction* is always a crucial part of the student's language learning process, and interaction always depends on the prior knowledge that both the speaker and the listener have. She also reminded the instructors that class activities in a writing class should activate *the readers' schemata* as well as *the writer's schemata*, so that both the writer and the reader can communicate with each other.

The notion of schema (pl. schemata) invokes a cognitive and psycholinguistic discourse about how the learner processes the input inside her brain. It suggests that the TESOL approach, which is derived from second language acquisition hypotheses, is rooted in the cognitive and psycholinguistic model of language and literacy education. Schema is a literacy term employed by psycholinguistic-cognitive theorists especially in the field of L2 reading during the late 1970s and early 1980s (Johns, 1986, 1997). The concept of schema refers to "the previously acquired background knowledge structure" (Carrell & Eisterhold, 1983, p. 556). Although the term is usually understood as the prior knowledge and past experiences that individuals bring to their literate activity, schema theories are not limited to literacy. People would also use schemata to interpret others' talk and behavior to understand and act in social situations in certain ways (e.g. at a birthday party or in a restaurant).

The ideas of schema and schema theory are very important in the cognitive and information-processing models of second language acquisition. The emphasis on the notions of schema and schema theory during the TA orientation points to a learner-centered view of literacy that puts emphasis on an individual meaning making process beyond the traditional view of literacy that focuses mainly on form as the primary concern (Johns, 1986, 1997). The concepts of *schema*, *task*, *skill*, and *pattern* all highlight that the interaction between the writer and the reader is focused more on a cognitive and psycholinguistic processing of a text rather than on the community in which both the writer and the reader reside.

The new instructors' discussion during the orientation was focused on David Nunan's article, and Long and Porter's article. Ann Johns' article—which discusses three perspectives of literacy: traditional views, socio-literate views, and learner-centered views—did not get much attention. Although the influence of social constructionist view of language learning is clearly reflected in the TBLT pedagogy—which underlines authentic materials, real world tasks, and meaning negotiation—the emphasis on the concepts of schema, schema theory, task, and skill indicates that the program's literacy practices are deeply rooted in the psycholinguistic and cognitive mechanisms of language learning and teaching.

Writing as an individual activity. TESOL approaches, which are derived from second language acquisition hypotheses, are rooted in the cognitive and psycholinguistic model of literacy. From the beginning, TESOL was dominated by structural approaches to language, culture, and learning; and its primary attention was focused on syntactic, morphological, and phonological structures of the English language (Holliday 2005; Johnson 2004; Rodby 1992; Silva & Leki, 2004; Wong 2006). American structuralism and behaviorist psychology—the original theoretical bases of linguistics and applied linguistics—have had a great influence on

TESOL approaches. Although the influence of a social constructionist view of language learning is clearly reflected in the TBLT pedagogy, the social context of learning in the L2 program is still viewed “abstractly as a discrete component that can be identified, described, and measured” (Johnson, 2004, p. 6).

The cognitive and psycholinguistic perspective of literacy is expressed clearly in the statement Ashley made during the interview when she pointed out the limitations of the TBLT methodology in the L2 writing classroom:

Writing itself is an *individual* activity not a group activity. It doesn't follow the TBLT model quite as closely as if you are teaching oral communication, for example. An oral communication class has more interaction, interaction not only to complete the task but interaction itself is part of the product. So, it's a little difficult with writing just because writing is an *individual* activity. (italics added for emphasis)

The notion of writing as an *individual* activity signals a reified view of the written text, the writing process, and the writer, which suggests a view of literacy as an individual skill rather than as a set of social practices. Her statement represents a particular conception of literacy that locates the acts of reading and writing in the mind rather than in the social context of learning. The cognitive view of literacy also points to a product-oriented approach to teaching writing: in this view, the multiple modes of interaction and communication that the writer has had both in and out of the classroom about her writing assignments are not considered part of the writing. The cognitive view of writing is often confined to the brain, the desk, or the classroom setting: it does not take into consideration a confluence of many streams of human activities in which the writer is engaged during her writing processes.

The cognitive and psycholinguistic model of literacy—which is more focused on the brain of the learner rather than on a concrete domain of practice in the learner's everyday life—points to a solitary dimension of the L2 literacy practices. Interaction in this model of literacy

becomes *a cognitive issue* rather than a social issue (Johnson, 2004). This cognitive and psychological view of language and learning is often more concerned with the structural aspects of writing that can be measured and observed—reflecting older, behaviorist view of language teaching and learning. This behaviorist ideology, which tends to disregard the social contexts of learning, pervades the EAP tradition as well as the practices of TESOL, linguistics, and applied linguistics (Firth & Wagner, 1997; Hall, 1997; Holliday, 2005; Johnson 2004; Pennycook, 1994a, 1994b, 1997, 2001; Rodby 1992; Wong 2006).

The perception of writing as an individual activity suggests that although the L2 program stresses that the ESL service courses mirror the tasks that the students will face in their real academic contexts, the TBLT environment is still an “artificially created social context” (Johnson, 2004, p. 85). The abstract representation of the social context of learning reflects the image of the L2 writer as a lonely, autonomous learner—the image of a learner portrayed in the field of TESOL—“a single cactus in the middle of a lonely desert ... waiting patiently for that rare cloud to pass overhead and for that shower of rain to come pouring down” (Atkinson, 2002, p. 525). The image of the solitary cactus in the desert is quite different from the image of tropical rainforest—the image of a learner in the fields of language socialization and cultural anthropology—which represents a more accurate picture of how language acquisition “really works” (ibid, p. 526). The image of cognition reflected in the L2 program’s literacy practices is quite distinct from the image of cognition in the L1 program, which shifts the focus from the individual to the group and to the sociocultural setting where the literate activity takes place. As reflected in the ethnographic vision of literacy, cultural studies of literacy, and writing studies of literacy, the L1 program’s pedagogical practices suggest that cognitions are situated in social practices: cognitions are “spreading across” and “stretching over” (Cole & Wertsch, 1996, p. 29).

Ultimately, the image of the social context, the image of the L2 writer, the image of cognition, and the image of culture shape the image of *context* in the L2 program rooted in “the decontextualized context” of the EAP tradition as well as the practices of TESOL, linguistics, and applied linguistics (Pennycook, 1994, p. 133).

Contrastive rhetoric, contrastive culture, and contrastive thinking. The article, which led to the instructors’ most active participation in the afternoon session on the third day, was Joy Reid’s article (1996) “Teaching Composition to Speakers of Other Languages: An Overview”. The article discusses cross-cultural communication with a focus on Robert Kaplan’s (1966) contrastive rhetoric and schema theory; accuracy and fluency issues; and evaluation methods. Ashley led the discussion of the article with a focus on the following questions:

What does Kaplan’s doodle mean? What are the problems with Kaplan’s doodle?

What kinds of problems would the classroom applications bring?

How can students overcome the L2 transfer?

Some instructors immediately responded that the main problem with Kaplan’s doodle—the English student’s logic or his thinking pattern is straight; the Oriental student’s logic or thinking style is circular; the Semitic student’s logic or thinking style is zigzag, and so on—was that it privileged the Anglo Saxon language and culture: it devalued anything that was not part of the Anglo Saxon and pigeonholed students’ writing and thinking. Some instructors immediately argued back saying that ESL teachers in the US should push the writing style that students could be successful with, not necessarily favoring the Anglo-Saxon writing style over the other writing styles. Ashley articulated that the value of Kaplan’s doodle was that it has increased teachers’ own *awareness* of different writing styles; thus, when an American teacher reads a paper written by a Korean student, the teacher can see that his writing style is different from the American

writing and why his thesis statement is not there where it should be. Ashley further noted that the direct line of thinking in Kaplan's article actually reflects American teachers' preference for a direct writing style. She stressed: "Direct writing style is our preference. Preference is a good word here." Then, Ashley guided the instructors to reflect on the influence of ethnic culture on thinking and writing styles. The instructors actively participated in the discussion based on their experiences of learning other languages and expressing their thoughts in the languages.

Although 43 years have passed since Kaplan's article (1966) was published, Kaplan's presence and the residue of the contrastive rhetoric framework are strongly felt in the L2 program's pedagogical practices. *The Simon and Schuster Writing Handbook*, one of the default handbooks for both the undergraduate and graduate ESL service courses, discusses Kaplan's contrastive rhetoric research based on his "crude graphic form". Quite a few instructors use his contrastive rhetoric research to raise their students' awareness of cultural influence on their thinking and writing practices. Some instructors also guide their students to discuss the implications of contrastive rhetoric research in their writing courses after they have students watch the *Writing Across Borders* video produced by the Oregon State University. Thus, contrastive rhetoric research in the L2 program is used to raise students' awareness that their writing is influenced by cultural patterns and rhetorical traditions: their writing problems are not reflective of individual cognitive deficiencies.

The most important application of contrastive rhetoric to L2 writing classrooms involves reader expectations and audience analysis (Casanave, 2004; Ferris & Hedgcock, 1998; Reid, 1993). By collecting and analyzing various reading and writing assignments across the curriculum, ESL writing instructors can "become informed about appropriate US academic discourse patterns"; they can better explain to their ESL students about different "discourse

differences and audience expectations”; and they can provide their students with “opportunities for practice and experience with the new schema” (Reid, 1993, p. 63). Contrastive rhetoric is helpful to raise instructors’ awareness of how writing instructors in different cultures respond to writing differently. In this regard, Xiaoming Li’s (1996) ethnographic study on different perceptions of “good writing” between US and mainland Chinese teachers—which highlights different audience expectations through an examination of different criteria for “good writing” between American and Chinese instructors—is a clear example that demonstrates the implications and direct applications of contrastive rhetoric to L2 writing classrooms.

During the interview, the Program Director acknowledged the strong influence of contrastive rhetoric on the program’s pedagogical practices. He articulated the main reason for promoting the pedagogy of contrasting cultures and languages is that international students have many problems with the rhetorical patterns of English writing:

In the ESL program, the main source of critical thinking is that more fundamental analysis of why do we write this way in English. It’s different from what they do in their first language and they don’t understand why. Critical thinking for them is “what are the differences? Why are there such differences? And what does it mean for my own writing?” They have to think about it in the context of ESL. They have to be performing *internally and externally* a critical analysis of these two very different writing systems. (italics added for emphasis)

His view is that the idea of critical thinking in L1 and L2 writing courses is not really different because the critical analysis of the two very different writing systems—the student’s native language and the English language—is *already* a form of critical thinking exercise in the context of L2 writing. His statement reminds us that critical thinking is a situated activity and situated practice: critical thinking pedagogies are deeply rooted in the disciplinary matrix of each program. While critical thinking in the L2 program is fostered based on the contrastive rhetoric framework, critical thinking in the L1 program begins when the learner makes *connections*

between her everyday experiences, the social conditions of her community, and her coursework. Contrastive rhetoric is oriented to understanding cross-cultural experiences, whereas critical literacy is oriented to unpacking the cultural and political dimensions of a presumed home culture. As articulated in Chapter Four and Chapter Five, the idea of connecting learning to living is essential in the L1 program's literacy practices. Thus, the critical thinking exercise in the L1 program is more closely associated with critical pedagogy and critical literacy, while the critical thinking exercise in the L2 program is more neutral, apolitical, and cross-cultural. We can see that critical thinking is a social practice influenced by domain knowledge and domain practice: critical thinking is already disciplinary thinking. The contrasting images of cognition reflected in the critical thinking exercises in the two programs signal that the notion of *thinking* is indeed a socially constructed *practice*: it is a historically, socioculturally, and institutionally constructed form of social interaction.

Origin of contrastive rhetoric. Contrastive rhetoric, a sub-discipline of EAP (Atkinson, 2004), was initiated by Robert Kaplan's widely cited and disputed 1966 article, *Cultural Thought Patterns in Inter-Cultural Education*. His legendary article in the history of contrastive rhetoric research in L2 writing has been extensively cited and critiqued not only in the field of L2 writing but also in other branches of applied linguistics (e.g. World Englishes). Kaplan begins that article by saying that: "The teaching of reading and composition to foreign students does *differ* from the teaching of reading and composition to American students, and cultural differences in the nature of rhetoric supply the key to the difference in teaching approach" (p. 1). Here, the nature of rhetoric refers to logic, which he considered the basis of rhetoric that evolves out of a culture. The concept of logic in his article refers to the organization of writing. To be more specific, it

means the development of writing on the paragraph level, which he regarded as “an artificial thought unit” (p.16).

Although Ying (2000) argues that the theoretical origin of Kaplan’s contrastive rhetoric is rooted in the ethnography of communication, it is generally agreed that the origin of Kaplan’s contrastive rhetoric lies in the Sapir-Whorf hypothesis of linguistic relativity that the rhetorical conventions of each language influence the way people in the culture think and write (Casanave, 2004; Connor, 1996; Grabe & Kaplan, 1996; Matsuda, 1997). Kaplan believed that there is a unique Japanese rhetoric (or logic) influenced by Japanese culture, a unique Italian rhetoric (or logic) influenced by Italian culture, and a unique American rhetoric (or logic) influenced by American culture. This is clearly reflected in his citation (p.2) of Dufrenne who argues “... if Aristotle had been Mexican, his logic would have been different; and perhaps by the same token, the whole of our philosophy and our science would have been different” (p. 2). Therefore, his article, which was written based on an analysis of 600 student essays with a focus on the paragraph level, appears to reflect a thinking something like, an individual’s cognition = rhetoric = logic = organization of writing, all of which are subject to the specific culture from which the individual comes.

Pointing out the limitations of applied linguistics that is focused mainly on sentence-level analysis, Kaplan underscored the importance of understanding the *logic* on which the context of writing is based. To him, the specific organization of writing—“logic” in his words—is a central element in understanding the context of the writing. He promoted prescriptive and controlled approaches to teaching writing in L2 writing classrooms and called attention to the importance of training international students to master the English rhetoric. He made this point clear in the concluding remark of his article:

... it is necessary for the non-native speaker learning English to master the rhetoric of the English paragraph ... The classes which undertake the training of the advanced student can aim for no more ... The English class must not aim too high. *Its function is to provide the student with a form within which he may operate, a form acceptable in this time and in this place.* It is hoped that the method described above may facilitate the achievement of that goal. (1966, p.19-20) (italics added for emphasis)

In his later publications (1987, 1988), Kaplan reiterates that the primary concern of his original contrastive rhetoric research was to present a pedagogical solution to problem of L2 organizational structures. That is, his main intention was to highlight that L2 students' difficulties in ESL writing stem *not* from their cognitive abilities but from their cultures and traditions. He wanted to stress that writing was a *cultural* phenomenon rather than a mental phenomenon by pointing out the limitations of applied linguistics that is mainly focused on sentence-level analysis.

It is important to note that Kaplan's seminal article was written during the 1960's when L2 writing was overly concerned with the grammatical aspects of the writing influenced by Chomsky's grammatical competence—a period when the audio-lingual method was predominantly used for teaching English to speakers of other languages (Grabe & Kaplan, 1996). The major contribution of Kaplan's theory of contrastive rhetoric to L2 writing studies is that it has developed an understanding of L2 writing as the *discourse-level structure* beyond the sentence-level structure, and it has led L2 writing scholarship to look into the complex, yet always intriguing relationships among cultures, languages, and writing practices beyond the grammatical competence of the L2 writer (Atkinson, 2004; Casanave, 2004; Connor, 1996, 1997, 2002; Leki, 1991, 1997; Li, 2005; Matsuda, 1997, 2003; McKay, 1993a; Paltridge, 2001; Raimes, 1991).

Indeed, Kaplan's initiation of contrastive rhetoric research has significantly expanded modes of inquiry in L2 writing scholarship. However, despite his original intention to highlight

writing as a cultural phenomenon rather than a mental phenomenon—beyond the limitations of applied linguistics that is mainly focused on sentence-level analysis—Kaplan’s perception of *rhetoric* is limited only to the *organization* of writing. Despite his original intention to move beyond the limitations of applied linguistics, the textual orientation of his contrastive rhetoric theory is concerned mainly with “form” when a textual orientation of a writing class should be focused on “audience rather than on form” (Leki, 1991, p. 135). It points to *the applied linguistics sense of rhetoric*, which does not take into consideration other social contexts of writing such as audience, purpose, disciplinary background, genre, community, stage of writing, and other important contextual factors. It is important to note that, in his contrastive rhetoric framework, Aristotle’s five elements of rhetoric—invention, arrangement, styles, memory, and delivery—are *reduced* only to “arrangement” (Liebman, 1992, p. 142). The prescriptive approach of contrastive rhetoric demonstrates a behaviorist approach of language learning and teaching that ESL writers are “programmed to write in a certain way”, and the lack of proper organizational structure in L2 text reflects the lack of “proper programming” (Matsuda, 1997, p. 50-51).

Contrastive rhetoric is thus consistent with the current-traditional rhetoric that still dominated first year composition instruction at that time. Contrastive rhetoric shares the fundamental insight with the current-traditional view of composition, which emphasizes *explicit instruction and modeling* in the rhetorical patterns of English as effective writing pedagogy (Ferris & Hedgcock, 1998). The behaviorist approach of contrastive rhetoric has been criticized as “the ESL version of current-traditional rhetoric” (Silva, 1990, p. 13) since the teacher is expected to provide instruction (stimulus) and the student produces a text according to the stimulus, and the teacher’s evaluation of the student’s text is primarily focused on the structural

aspects of the writing that can be measured and observed. It is also important to note that the conceptual framework of Kaplan's contrastive rhetoric—as reflected in his doodle that the English student's logic or his thinking pattern is straight; the oriental student's logic or thinking style is circular; the Semitic student's logic or thinking style is zigzag, etc—reflects a deeply ethnocentric assumption of the idealized English rhetoric and *oversimplifies* the highly complex phenomenon of second language writing (Kubota and Lehner, 2004). His doodle represents a *fixed* view of cultural difference that does not consider any ideological aspect of literacy and power inequity, and it imposes the Inner Circle norms of English onto other international users of English (the Outer Circle) around the world (Kachru, 1995, 1997, 1999). Dwight Atkinson (2004) argues that:

... the straight line English language rhetoric in his notorious squiggles diagram was 'straight' not because of any special intrinsic quality of the text but because it was *interpreted* in that way by the cultural insiders for whom it made sense as a means of expression, or because of what was in those insiders' heads ... which leads a cultural insider to say: "Ah, that's good, direct American academic prose". (2004, p.285)

In short, the homogeneous, static, and essentialist perceptions of culture, language, and literacy are deeply reflected in the conceptual framework of Kaplan's contrastive rhetoric. These perceptions of language, culture, and literacy—which do not connect political and ideological values with literacy education—definitely influence a meaning-making process between the reader and the writer in the L2 classroom. The strong influence of contrastive rhetoric as well as the current-traditional rhetoric on the L2 program signifies that positivist and behaviorist epistemologies are embedded in the program's literacy practices. It is important to note that the contrastive rhetoric framework as well as the current-traditional approach becomes the fundamental basis of the rhetorical patterns approach to teaching writing in the ESL service courses.

Positivist outlook of TESOL methodology. The positivist orientation of the TESOL approach was evident in the teaching demonstration during the TA orientation. The teaching demonstration by Muna, who is a second-year MATESL student from Palestine, was focused on a class activity that can be used as an introduction to the research paper unit based on mini-survey methods. She explained to the instructors that the main objective of the activity was to introduce students to the concept of a research paper in an interactive way that gets students to collect data through interviews with their classmates, and then use the data to write a short research paper. Each student could choose or modify one of the hypotheses below or the student could come up with his/her own hypothesis.

1. Most students prefer to live in the country, not in the city.
2. Most students have visited at least one foreign country other than the US.
3. Most students prefer tea to coffee.
4. There are at least two students in the class who always get up early in the morning.
5. There are at least three students in the class who can speak three or more languages.
6. Most students exercise at least twice a week.
7. At least two of the students have been in a traffic accident.
8. My own hypothesis.

When the student has chosen a hypothesis from the options above, he/she goes around the classroom conducting a simple survey with the other students in the class. The student should come up with follow-up questions rather than yes/no questions before conducting the survey in order to prove or disprove his/her chosen hypothesis. Students are strongly encouraged to come up with follow-up questions in order to make accurate inferences from the results rather than merely speculating. When they have gathered all the needed information, they should start to

write their research paper based on “the correct organization” of a research paper, which means the Introduction, Methods, Results, and Discussion format—the most common research paper format for experimental or research reports—in the ESL service courses. Muna provided the instructors with a sample mini-research paper, which discusses the university’s international graduate students’ lack of sleep. The sample paper presents the author’s research based on the interviews with her classmates and instructor in her ESL 501 class in the format of Introduction, Methods, Results, and Discussion.

The new instructors actively participated in Muna’s activity: they conducted a mini-survey based on their choice of hypothesis. They walked around the room asking questions to one another and took notes. When they came back to their seats, they reformulated their hypotheses based on the mini-survey results and wrote follow-up questions. Then they shared their results with the other instructors. Ashley strongly encouraged the instructors to use this in-class survey activity during the research paper unit. Based on my observation of the four ESL writing courses, this mini-survey activity—created by Yeonjun, a doctoral student in Educational Psychology after his MATESL—is one of the most popular activities among the writing instructors. Sandra, an ESL 115 instructor who participated in the study, used the activity as an opening activity during the research paper unit in her class, emphasizing that it was her *favorite* class activity. All of the four instructors whose classes I observed for this research guided their students to write their research papers based on the format of IMRD (Introduction, Methods, Results, and Discussion) while including the elements of RENNS (Reasons, Examples, Names, Numbers, and Senses) in the main body of their research papers. Along with the IMRD and RENNS formats, identifying the function of each paragraph, paying greater attention to the rhetorical patterns and organization of the paper, and a constant emphasis on “validity” and

“logical thinking” to make an “effective argument” are the common features of the four ESL writing courses that I have observed during the past four years (which I will further discuss in Chapter Seven).

Muna’s teaching demonstration during the TA orientation, which was based on the mini-survey method, as well as the IMRD-format research paper, signify that a TESOL approach is aligned with the positivist philosophy of science, which usually favors quantitative methods. That is, following the cognitive tradition of second language acquisition, TESOL approaches to argumentation tend to advocate quantitative methods of scientific investigation, the search for generalizability, and the universality of rule-governed mental behaviors (Johnson, 2004; Markee, 1994; Pennycook, 1994a; Rodby, 1992; Silva, 2005; Silva & Leki, 2004; Wong, 2006). The positivist and structural outlook that ESL practitioners have inherited from American structuralism and behaviorist psychology—the theoretical basis of linguistics and applied linguistics—promotes a scientific view of literacy, which ultimately shapes the pedagogical culture as well as the methodological culture of the L2 writing program.

From a cognitive apprenticeship perspective grounded in Vygotskian principles, it can be said that instructors as well as students are apprenticing in a community of practice that values scientific ways of thinking, knowing, writing, and learning. In other words, they are apprenticed into the scientifically privileged ways of teaching and learning language and analyzing social phenomena. This scientific view of literacy—rooted in the cognitive and psycholinguistic model of language and literacy education—is quite distinct from the phenomenological perspectives of literacy seen in the L1 program, which stress that acts of reading and writing are an integral part of the social context of learning. Therefore, as James Berlin (1982) powerfully argues, “in

teaching writing, we are tacitly teaching a version of reality and the student's place and mode of operation within it" (p. 766).

Process pedagogy in the L2 writing classroom. The influence of process pedagogy on the L2 program's literacy practices was also well-reflected in the TA orientation. Ashley asked the instructors in groups of 3-4 to discuss Vivian Zamel's article (1985) "Responding to Student Writing", Joy Reid's article (1996) "Teaching Composition to Speakers of Other Languages: An Overview" and Yoshihito Sugita's article (2006) "The Impact of Teachers' Comment Types on Students' Revision", which the instructors were assigned to read the day before. Zamel's and Sugita's articles examine L2 teachers' commenting practices and their implications for the development of students' actual writing practices. Ashley asked the instructors in groups of 3-4 to come up with two discussion questions for each reading. As noted earlier, Joy Reid's article discusses cross-cultural communication with a focus on contrastive rhetoric and schema theory, accuracy and fluency issues, and evaluation methods. The instructors actively participated in the discussion based on their own experiences in various contexts. The following is an incomplete list that each group came up with in relation to Zamel's article:

What factors do we have to consider when we respond?

What are the teacher's main interests when they teach?

How would you distinguish a writing teacher from a language teacher?

How can you make sure students can comprehend our feedback?

How do students perceive teachers' feedback?

What are the most important factors?

What factors do we have to consider when we respond?

Ashley emphasized that they should *not* get bogged down on every grammatical error in the paper because *errors* are an integral part of language learning processes; and they should check if their students understand their comments by having them submit their first draft and see if they have incorporated their comments into their revisions or by setting up individual conferences with students. They further discussed teachers' commenting practices in detail based on Sugita's (2006) article "The Impact of Teachers' Comment Types on Students' Revision", which examines three types of teacher commentary: statements, imperatives, and questions. Sugita reports her findings that teachers' comments in the imperative form are more influential on students' revision than the forms of questions or statements. Ashley led the discussion based on the following two questions:

How would you give imperative comments without being rude?

How would you improve on imperative comments to be more explicit?

The instructors came up with a variety of responses to the questions based on their experiences. Ashley guided them to understand the importance of providing comments that can improve their *writing skills* not just their language skills. She reiterated that the instructors should allow students to *revise* their work based on the teachers' comments and peer reviews. She also asked them to use MS Word Track Changes when they comment on their students' work because most international students have quite advanced computer skills.

The above discussions illustrate the strong influence of process pedagogy on the L2 program. As articulated in Chapter Four and Chapter Five, process pedagogy, which has had a great impact on both L1 and L2 writing pedagogy, argues that writing is an effective mode of learning and inquiry; writing is a human activity; the processes of writing are recursive, messy, and exploratory; an effective writing teacher grades a student's work on the process of crafting

the paper not just on the final product; and an effective writing teacher provides students with opportunities to reflect on their writing processes and intervenes in the students' writing processes (Atkinson, 2003; Bazerman & Prior, 2004; Bizzell, 1992; Casanave, 2003; Crowley, 1998; Ede, 2004; Fulkerson, 2005; Grabe & Kaplan, 1996; Hairston, 1982; Harris, 1997; Kent, 1999; Matsuda, 2003; McCarthy, 2007; Raimes, 1991; Tobin, 2001; Tobin & Newkirk, 1994). Although all the main features of the process approach are not clearly represented in the L2 program's pedagogical practices, the emphasis on improving students' *writing skills* not just *language skills*, the policy to allow students to *revise* their work based on both the teacher's comments and their classmates' comments, the perception of error as an essential part of language learning processes, and the use of MS Word Track Changes in consideration of international students' proficiency in computer technology all point out the powerful presence of process pedagogy in the L2 program. They reflect the program's growing recognition of the importance of leading students to understand the recursive processes of writing and guiding students at multiple stages of writing in an active peer collaboration learning environment beyond the traditional, error-driven model of writing instruction. These features of process pedagogy are clearly reflected in each ESL writing class that I observed for this research, which I will further articulate in my examination of the instructors' pedagogical practices in Chapter Seven.

The Equation: ESL 501 = ESL 115

On the fourth day of the TA orientation, the new instructors were assigned to the courses that they would teach in the fall semester. Ashley asked the instructors to choose the courses they wanted to teach based on their availability. She said that ESL 115 and ESL 501 have the same objectives; and ESL 500 and ESL 114 have the same objectives of learning the basics of

paragraph development. She also explained the first assignment in the ESL service courses is a revision of the students' diagnostic, and that ESL 115 and 501 will go through the revision of the diagnostic within three weeks or so, but ESL 114 and 500 will take one month or longer to cover the details for the revision.

Ashley explained the main features of the graduate and undergraduate courses to the new instructors and emphasized that there is *not* much difference between ESL 500 and ESL 114, since both graduate and undergraduate students need extensive instructions on paragraph development. As she assigned the writing courses to the new instructors, she reiterated that “*paragraphs are paragraphs*”, which means whether the student is a graduate or an undergraduate, the student's ability to write a coherent, logical paragraph is essential for evaluating the student's writing ability. She strongly encouraged the first-year MA students—including international graduate students—to consider teaching ESL 500 and ESL 501, the graduate writing courses in the program, due to the large number of international students in these courses.

As Ashley wrote on the board “You Have to Learn How to Write a Paragraph before You Can Write an Essay” (the capitals were in the original statement), one of the instructors immediately made a statement that “I agree with that because a paragraph is a short model for the whole essay.” Ashley responded to the instructor by saying “That is *exactly* right”. She emphasized that the instructors should lead students to develop the main ideas of the paper logically by writing coherent paragraphs and a clear topic sentence in each paragraph. The perception of a paragraph as “the short model for the whole essay” reminds us of the psycholinguistic and cognitive mechanisms of language learning and teaching, which is reflected in the view that the student should acquire a *linguistic* mastery of the language before engaging

in any *critical* work with her literacy practices. That is to say, the perception of a paragraph as “a short model for the whole essay”, which is crucial when exploring the L2 program’s literacy practices, signifies the program’s perception of writing as *a linguistic act* rather than as a *rhetorical* act. It needs to be noted that the very focus on paragraph is a hallmark of current-traditional rhetoric (Berlin, 1987; Crowley, 1990, 1998).

The perception of a paragraph as “the short model for the whole essay” is clearly reflected in the current English Placement Test (EPT) grading practices. Both graduate students’ and undergraduate students’ essays are evaluated on the same criteria, and one of the main criteria for deciding the student’s level for the placement is her ability to write a coherent paragraph. Thus, in the current pedagogical practices of the L2 program, ESL 500, a lower level graduate writing class than ESL 501, is regarded the same as ESL 114, a freshman writing class. ESL 114 instructors are encouraged to share their materials with ESL 500 instructors, and ESL 115 instructors are encouraged to share their materials with ESL 501 instructors.

ESL program as laboratory. As explained earlier, the ESL service courses are designed for the following two reasons: 1) providing English instruction for international students on campus and 2) providing its MATESL students with teaching opportunities for their professional growth and development. The second reason is explained on the program website as follows: “Consequently, the Service courses are intended to be used by Teaching Assistants as a *laboratory* for innovative language teaching, in which they are encouraged to reflect on and develop their teaching values and practices over time.” The symbiotic relationship between the MATESL program and the ESL service courses has a strong influence on both the institutional and instructional practices of the program. As illustrated throughout the chapter, the program’s

literacy practices reproduce the MATESL curriculum and its ultimate interest in the learner's cognitive processes of second language acquisition.

Although doctoral students in the College of Education who graduated from the TESOL program and in Linguistics are sometimes hired (especially recently due to a merger with Linguistics), both the undergraduate and graduate ESL writing courses are taught mostly by MATESL students. Thus, the program structure of the ESL service courses *reproduces* the MATESL curriculum—in particular the TBLT principles—and the program's ultimate interest in the cognitive processes of second language acquisition in their classroom teaching. The ESL classroom is a space where MATESL students practice what they have learned in their MATESL courses and test out various aspects of second language acquisition hypotheses. Ultimately, this *reduces* the gap between theory and practice, and the division of labor between the teacher and the researcher, since the teacher is the researcher in the classroom as well as the student in the TESL program. The name of the TA Handbook itself, the *Complete TESLer*, signals the consequence of actual teaching practice in the MATESL program. The significance of participating in the dialogue of ESL pedagogy for an innovative curriculum is highlighted throughout the *Complete TESLer*. Basically, the instructors who are hired to teach the ESL service courses are provided with valuable opportunities to be part of the on-going ESL pedagogy dialogue at the curricular level, syllabus level, and operational level, which will eventually *complete* their MATESL degrees.

The term, *laboratory*, also signifies the instructor's cooperation with MATESL or IEI sponsored research projects for data collection in the ESL service courses. When such a project is proposed, the ESL service course instructors are expected to cooperate with the research projects, and the program stresses that the projects “will always be carried out with the full prior

knowledge of the instructor and will be carried out in such a way that disruption of the class will be kept within reasonable bounds.” The instructor’s administrative duties explain the reason for the frequent classroom visits of faculty and graduate students in MATESL, Education, and Linguistics to the ESL service courses, and for their *constant* requests for the students and instructor’s participation in their research projects. The term, laboratory, also tells us why the pedagogical philosophy of the ESL service courses highlights innovative curriculum, and why the program emphasizes each instructor’s contributions to the development of on-going curricular innovation at the curricular (or strategic) level of planning, the syllabus (or tactical) level of planning, and the operational level of planning. It is also important to note that the term “laboratory” may signal that international students in the ESL service courses are viewed as at least potential research subjects—the subjects of the TBLT pedagogy.

Ethical treatment of international graduate students? Currently, although international students are required to take the English Placement Test (EPT) upon their arrival (they cannot register for courses without taking the EPT), there is no regulation that international students should fulfill their ESL writing requirements within a certain period after their arrival. Thus, some students do not fulfill their ESL writing requirements until the end of their study. This often leads to the situation that advanced doctoral students are enrolled in an ESL writing class taught by a first-year MATESL student who has just begun his/her graduate study. During the interviews, both the Program Director and the Coordinator acknowledged the phenomenon and emphasized that it is still possible for the first-year MA student to teach a graduate writing course *effectively*. The Director stressed that graduate courses are non-credit courses rather than credit courses; thus, although it is not “an ideal situation”, a first-year MA student can still teach an advanced graduate writing course effectively.

This phenomenon—a first-year MA student being hired to teach a graduate writing class in which advanced doctoral students from various disciplinary backgrounds are enrolled—is very important when exploring the program’s literacy practices. First of all, the phenomenon signifies the *reductionism* that is inherent in the discourses of the EAP and TESOL practices. It reveals the program’s assumptions about L2 writing, L2 writers, L2 writers’ abilities, and L2 writing instructors’ training. In this reductive view, the disciplinary background of the L2 writer, the length of the student’s study in the specific field, and the student’s experience with the genres of writing in which he/she is often required to write in the field are not considered. As illustrated in the Program Coordinator’s perspective earlier, international students need the EAP training “regardless of how advanced their spoken English abilities” because “typically they have not had training in the academic expectation for American writers.” This leads to the program’s focus on *general writing skills*, which can also lead its instructors to “find themselves “in the uncomfortable position of being less knowledgeable than their students” (Spack, 1988, p. 37).

As illustrated throughout this chapter, the skills that international students are encouraged to master and apply to every writing situation are mainly the current-traditional rhetorical patterns for organizing English writing as well as source use and synthesis skills (i.e., summarizing, paraphrasing, quoting) and oral presentation skills. These are definitely useful skills for academic writing. Practicing and perfecting language skills are undeniably beneficial for any student—regardless of whether the student be a native- or non-native English-speaker. However, when these skills are the main focus of a graduate writing course in which students who are much more advanced than the instructor are enrolled, it creates quite complex instructional and institutional problems for both the novice ESL instructor and the advanced doctoral student.

First of all, the first-year MA instructor—especially the instructors who have never taught a writing course before—does not have the needed training and experience in teaching a graduate writing class. The first-year MA instructor does not have much experience with the genres and registers that are essential for graduate level writing, while the advanced doctoral student is likely to be much more familiar with graduate level writing in general. Because of the lack of training and experience in teaching writing, most of the time, the novice instructor may not be able to provide the student with the “basic metalinguistic vocabulary and routines” to talk about their writing or to present “guided examples of how to look at their writing” or present other alternatives (Grabe and Kaplan, 1996, p. 274). Most of the time, because of the lack of training and experience in teaching writing, the novice instructor may also have difficulty constructing writing activities, which improve the graduate student’s thinking and writing abilities. The novice instructor may have difficulty guiding the graduate student to analyze “the many possible audiences for the many possible types of writing” (Casanave, 2004, p. 52), which are crucial for a graduate-level writing course, and may have difficulty answering questions from graduate students.

From the Vygotskian perspective of literacy scaffolding, if the first-year MA instructor is a non-native-speaker of English, it creates much more complex instructional and institutional problems—especially when the non-native-English-speaking instructor does not have the language skills, writing skills, and teaching skills needed to teach a graduate writing class. As explained in Chapter Four, the idea of scaffolding, which is closely related to the concept of “zone of proximal development” (Vygotsky, 1978, 1987), refers to a process through which a student learns by working with a more competent individual on the skills and knowledge that are needed to perform specific tasks through a kind of *apprenticeship*. The Vygotskian perspective

of language and literacy development highlights that social interaction is the very fundamental basis for all human cognitive growth. As we can easily imagine, the asymmetrical distribution of authority and power between the first-year MA instructor—being the *novice* in her disciplinary field as well as in the university system—and the doctoral student—being the *expert* in her disciplinary field as well as in the university system—does not foster the kind of *apprenticeship* needed for the student’s literacy development. That is to say, the asymmetrical distribution of authority and power makes it quite difficult to structure the form of interaction, which leads to the student’s writing development within the zone of proximal development.

Although the program stresses that the ESL service courses mirror the tasks that the students will face in their real academic contexts, the tasks in the ESL writing classroom are often based on hypothetical situations, which do not consider the situated backgrounds of students. The current pedagogical practices of the ESL service courses anchored in a hybrid of EAP framework, ESL language instruction, and current-traditional rhetoric can make it quite difficult, for example, for the fifth-year microbiology doctoral student to learn the writing skills needed for her disciplinary field by participating in the confluences of classroom assignments and tasks in her ESL 501 class, simply because they are *not* realistically meaningful activities for her. The microbiology student’s writing abilities in her own disciplinary field are much more specific and refined than her ESL 501 *Compare & Contrast* assignment that examines the Chinese New Year in comparison with the American New Year celebrations. A microbiology assignment that engages the writer’s deep thinking, feeling, reasoning, and questioning can lead her literacy to become a social practice, while the ESL 501 Compare & Contrast assignment just remains as a language practice confined to the classroom setting rather than a social practice.

It is very important to note that how to improve the writing instruction for graduate students was not mentioned throughout the *entire* TA orientation: there was not one word or one sentence that discusses differences between graduate level writing and undergraduate level writing during the TA orientation. The presence of graduate students in the ESL service courses and their actual needs, which are quite different from the needs of undergraduates, were *completely* ignored. From the Vygotskian pedagogy and learning theory, as much as “there is no such thing as a *generalized* ESL student” (Raimes, 1991, p. 420), there is no such thing as *general writing skill* that can be transferred and applied to every writing assignment. From the Vygotskian pedagogy and learning theory, the key assumption among ESL practitioners about the *generalized transfer* of writing skills across disciplines, genres, cultures, audiences, tasks, and assignments is a *myth*—a myth fostered by the behavioral training of the TESOL practice and EAP methodology.

Ultimately, the program goals 1) to provide the general writing instruction within the conceptual framework of EAP and 2) to provide a teaching laboratory for its MATESL students lead many graduate students—especially advanced doctoral students—to be only *peripheral* participants in the activity system of the ESL service courses. As reflected in the title of “service”, the ESL courses may serve just as a gate keeping function, keeping many international graduate students at the language practice level. The ESL courses can be just a *hoop* that the students have to jump through rather than helping the students become full, active, and acceptable members in their research fields—the original goal of the program. During the pilot study, which examined the pedagogical practices of ESL 501, it was clear that some international graduate students were amused by the persistent efforts of the ESL service courses to teach them general writing instruction as they continuously find that their EAP class assignments did *not*

match with their disciplinary writing (an issue I will further examine in Chapters Seven and Eight).

The TA Handbook, *the Complete TESLer*, states that “Being a graduate student who also has the responsibility of teaching in the ESL service courses can be a rather schizophrenic experience”. As the word, *schizophrenic*, signals, for any instructor who has just begun his/her graduate study, teaching doctoral students who are writing their dissertations can be truly a *schizophrenic* experience. In my very first semester of teaching in the ESL service courses as an MATESL student, I was assigned to teach an ESL 501 class in which some of the students were writing their dissertations. Sharing the main TA office with other instructors who were teaching the graduate writing courses—in which their students were much more advanced in their studies than themselves—I often heard other instructors’ statements about their perplexing experiences, saying things like: “I really don’t know what to teach the doctoral students. They know more than what I know.” or “I wish *anybody* just *anybody* could explain to me why I have to teach the Compare & Contrast assignment, the Problem and Solution assignment, and the Cause and Effect assignment? Honestly speaking, how many graduate courses do we really know that give such assignments?” or “I keep losing my face in front of the graduate students in my class. I can’t answer their questions.” or “How come we are just thrown into teaching the doctoral students after the four day TA orientation? How come?”

I was deeply troubled by the position of international graduate students in the ESL service courses at a big research institution such as UIUC from my very first semester. It was disheartening to see so little recognition of the actual needs of international graduate students in the pedagogical practices of the ESL service courses. This dissertation, in fact, was partly born out of that perplexing experience, which made me reflect on the epistemological and ideological

orientations of ESL writing and of the representations of ESL writers that prompt such reductive views of ESL writers. The perplexing experience made me reflect on the underlying assumptions of ESL writing, ESL writers, and ESL writers' abilities that are embodied in the EAP conceptual framework, the TESOL practice, and applied linguistics discourse. In fact, an in-depth examination of the instructor training of the program alone could be a doctoral dissertation—a dissertation that perhaps deserves some attention from the L2 program. The perplexing experience was an epiphany that completely changed the direction of my graduate study at UIUC and one that I have written about in a book chapter “The Lived Experience of Graduate Work and Writing: From Chronotopic Laminations to Everyday Lamentations” (Prior & Min, 2008).

The current treatment of international graduate students in the ESL service courses immediately raises the question of placement issues. Since all the ESL courses are offered by the MATESL program, graduate students do not have any other options but to take writing courses in the ESL program (the English Department offers only undergraduate writing course). Leading L2 composition scholars (Dudley-Evans, 2002; Ferris, 2001; Leki & Carson, 1997; Matsuda, 1999; Matsuda & Jablonski, 2000; Matsuda & Silva, 1999; Raimes, 1991; Silva, 1993, 1994, 1997; Williams, 1995) argue that ethical treatment of ESL writers requires that such students are placed in *suitable* learning contexts—they are offered various placement options such as mainstream, sheltered, or cross-cultural writing courses—and they work with teachers who are *trained* in meeting their needs based on their diverse linguistic and cultural backgrounds. Tony Silva (1994, p. 41) stated:

ESL teacher educators need to acknowledge that writing instruction is becoming a central, if not the central, element of ESL teaching in colleges and universities in the USA, and they need to adjust their programs accordingly, that is, to provide their students with or refer them to courses that deal with the theory and practice of writing and writing instruction in L1 and L2.

Clara M. Siggins of Boston College (as cited in Matsuda, 1999, p. 711) also points out that ESL writing courses “should not be given by the beginning English teacher in order to ‘pick up’ experience, nor should it be given as extracurricular activity” and that “a program such as this calls for careful course organization and a special faculty.”

In the past several years, the significance of improving writing instruction for international graduate students in various ESL writing programs in the US has been continuously raised at the Second Language Writing Meeting at the Conference on College Composition and Communication—especially at the CCCC 2005, 2006, 2007, and 2008—which I attended. The importance of paying greater attention to teacher training issues is now reflected in the CCCC Statement on Second Language Writing and Writers that “We urge writing teachers and writing program administrators ... to develop instructional and administrative practices that are sensitive to their linguistic and cultural needs. We also urge graduate programs in writing-related fields to offer courses in second-language writing theory, research, and instruction in order to prepare writing teachers and scholars for working with a college student population that is increasingly diverse both linguistically and culturally”.

The dilemma: ESL writing teacher training in the TESOL program. The main infrastructure of the program’s instructor training is the TA orientation (usually four-five days) and weekly level meetings during the semester. The Program Coordinator, Ashley, meets with the instructors each week and guides the instructors to share their teaching materials, develop their pedagogies, and learn strategies to troubleshoot problems. She also observes their classes and provides feedback about their instructional practices. There is no support within the program that allows her to delegate the duties of instructor training to other instructors. In fact, she is the first contact person when it comes to ESL writing related issues on campus as well as outside the

campus. Her name is also listed as a co-teacher for every writing course offered by the program on the university course registration website, which reflects the *ambiguous* academic status of the ESL service courses.

The weekly level meeting, which constitutes the core of the L2 program's instructor training, is quite different from the peer advising system in the L1 program on various levels. As articulated in Chapter Four, the peer advising system demonstrates how the Rhetoric program repeatedly asks instructors to critically reflect on the pedagogical practices in which they are engaged. The trajectory of new instructors' guided participation into the literacy practices of the program portrays how new instructors become more competent members as writing teachers with the help of their peer advisors and group members in "the zone of proximal development" (Vygotsky, 1978, 1987). From the Vygotsky-inspired pedagogy and learning theory, the peer advising system demonstrates how the program provides a system of scaffolding for new instructors by structuring forms of social interaction that aims to foster literacy socialization between experienced and new instructors in the zone of proximal development. The operation of the peer advising system—which represents the organic mechanism of Rhetoric instructors' literacy socialization processes during their long-term and dynamic engagement with the university as well as with the program—is possible because many of its instructors are doctoral students who have spent 6-8 years teaching various sections of its writing courses during their graduate study. Thus, the current institutional and instructor training practices of the ESL service courses are a reflection of the social reality and current conditions of the L2 program.

The issue of teacher training for the L2 writing instructors can be also traced in the structure of the MATESL program. Currently, the MATESL program offers EIL 445 (Second Language Reading and Writing), which is the only class where MATESL students learn about

historical and theoretical backgrounds of composition studies. Since it is a combined course in reading and writing, the coverage of composition pedagogy and theory is quite limited. Each instructor in the ESL service courses is required to take EIL 467(*Communicative Approaches to Second and Foreign Language Teaching*) in his/her first semester of teaching in the ESL service courses. However, the course—which is usually taught by a faculty member involved in the administration of the service courses—is mainly focused on guiding instructors to understand the theoretical background of the TBLT pedagogy and a practical application of the TBLT pedagogy in the classroom setting. The primacy of oral communication over written communication in second language studies and the lack of concern about writing curriculum development are reflected in these core courses of the MATESL program, which ultimately influences the pedagogical practices of the ESL service courses.

Based on both my experience of teaching in the program and my observation of other instructors during the current research, most ESL writing teachers seem to learn to teach writing through *practice* rather than through formal training in composition theory and pedagogy. Although the pedagogical practices of the ESL service courses are *not* based on the traditional, error-driven model of writing, the instructor training of the program, which is illustrated throughout the chapter, leads me to suggest that the program prepares its ESL writing instructors to teach “ESL” much more than it prepares them to teaching “writing”. That is to say, although they are officially “writing” courses, the “writing” component is viewed mainly as part of the orthodox “four skills” training. The program’s representation of “ESL writing” seems to be more focused on “ESL”—anchored in the psycholinguistic and cognitive mechanisms for language learning and teaching—rather than on both “ESL” and “writing”. Definitely, limited accounts of EAP pragmatism and their implications for EAP pedagogy have a strong influence on the

program's approach to teaching writing and its instructor training, which leads to a shortage of teachers who are capable of teaching both "ESL" and "writing" (Matsuda, 1999; Silva et al. 1997; Williams, 1995). The limited ways that writing was presented in the ESL program and the MATESL program—if typical across many comparable programs in the US—might be one reason for such a shortage.

Discussion and Summary

This chapter illuminates how the disciplinary contexts—linguistics, applied linguistics, TESOL, and English for Academic Purposes (EAP)—of the L2 writing program have influenced its program objectives and instructor training. The chapter elucidates that the disciplinary perspectives and academic affiliations are deeply embedded in the symbolic interactions and dialectic processes of its literacy practices. The program's literacy practices—which are embedded in the transmission and assimilation model of literacy education—represent a prevalent view in linguistics, applied linguistics, TESOL, and EAP of literacy as individually acquired and decontextualized sets of skills. The program's conceptualization of literacy as a set of cognitive and behavioral skills—independent of the social context of learning—represents what Brian Street calls the autonomous model of literacy, which conceptualizes literacy as "an autonomous variable whose consequences for society and cognition can be derived from its *intrinsic* character" (1993, p. 5). This view of literacy is aligned with the functional view of literacy, which puts emphasis on the individual's mastery of the cultural codes in order for the individual to function successfully in the given context.

The chapter demonstrates that the concepts of schema, task, pattern, and skill—which are fundamental in the cognitive and psycholinguistic views of language and literacy education—are deeply rooted in the program's pedagogical practices. The location of the idea of *learning* and

the taxonomy of academic discourse in the program are clearly expressed in the concepts of schema, task, pattern, and skill, which signify an image of cognition that flows from the psycholinguistic and cognitive vision of learning. Although the social constructionist approach is well-reflected both in the EAP pedagogy—which leads students to identify the essential elements of academic literacy for the discourse communities they are entering—and in the TBLT framework, the image of cognition reflected in the program’s literacy practices indicates that the program is more concerned with the structural aspects of writing that can be measured and observed—reflecting older, behaviorist views of language teaching and learning. The program’s cognitive and psycholinguistic views of literacy are mixed with perspectives grounded in American structuralism and behaviorist psychology—the theoretical basis of linguistics and applied linguistics—which are conceptualized mainly at the level of individual cognition rather than at the level of both cognition and social practice. Thus, as noted earlier, *interaction* in this model of literacy becomes *a cognitive issue* rather than a social issue (Johnson, 2004).

The chapter also demonstrates that the tendency of the TESOL practice and EAP pedagogy to reify and essentialize academic discourse communities with rigid boundaries of linguistic and cultural traits ultimately leads to a more modernistic discourse and behavioral training in the program. The strong presence of the rhetorical patterns approach rooted in both the current-traditional paradigm and the contrastive rhetoric framework suggests that the program’s literacy practices are embedded in the positivist epistemology, which promotes a *single* interpretation of a text and the belief that there is truth or reality *out there* (Phillips & Burbules, 2000). Although nowadays labeling someone a positivist can be “an act of vilification, of name calling” (Silva, 2005, p. 7), the presence of positivist epistemology is strongly felt in the program’s constant emphasis on mastering the rhetorical patterns and organizational structures,

which may ultimately lead students to perceive the activity of writing as a matter of acquiring (or memorizing) certain sets of formulas—behaviorally mastering structures—and skills.

The powerful presence of the rhetorical patterns approach, which becomes the fundamental basis of the program's approach to teaching writing, reminds us of the program's underlying conceptualization of literacy as a value-neutral, technical skill rather than ideological work. Both the contrastive rhetoric framework and the current-traditional approach definitely highlight that the program's perception of L2 writing as the *discourse-level structure* beyond the sentence-level structure. However, the homogeneous, essentialized, and static image of culture—which is the basis of the contrastive rhetoric framework—as well as the objective discourse promoted in the current-traditional paradigm illustrate that the modernistic perceptions of language, culture, and literacy education are deeply embedded in the program's literacy practices. We can see that while the L1 program promotes a more continuous view of writing—as reflected in the emphasis on the engagement with writing as on-going (continuous) inquiry—the L2 program promotes a more contrastive view of writing—as reflected in the emphasis on changing students' ways of writing and thinking that originate in their native languages and cultures. The continuous view of writing in the L1 program is closely tied to process pedagogy and inquiry-based approach, while the contrastive view of writing in the L2 program is more associated with the rhetorical patterns approach and product-oriented methods of teaching writing.

The distinct views of the two programs' writing and writing instruction are well-reflected in their interpretations of the idea of *pattern*. While the L2 Program Director perceives that the five-paragraph essay is actually the foundation of the academic writing style in English, the program administrators of the L1 program, as explained in Chapter Four, have a very negative perception of the idea of pattern and pattern-focused writing pedagogy. The administrators of the

L1 program reiterate the importance of leading students to move beyond the five-paragraph mentality because writing is not about producing certain patterns based on certain formula. In contrast, the pattern-oriented pedagogy is fundamental in the L2 program. During the interview, the L2 Program Director elaborated on the rationale for promoting pattern-based instruction in the L2 writing classroom:

We also have the students look at other patterns whether it's feminist theory writing or writing for a chemistry course or writing for TESOL Quarterly, or writing for French History Quarterly. The fact is, if you look in the journals, they follow patterns *STRONGLY*. No matter what. They want things like a lit review, they want an abstract. They want methodology, etc. So, to reject a pattern is *irresponsible*. (italics added for emphasis)

It is important to note that his perception of the idea of pattern and pattern-oriented pedagogy is not limited to the context of classroom teaching. His statement signals that the program administrators' interpretive processes about the ideas of pattern and pattern-oriented pedagogy are constructed and reinscribed by their situated disciplinary practices within their disciplinary fields and their departments.

Although the L2 program's strong support for the pattern-oriented approach demonstrates a product-oriented approach to teaching writing, it is very important to note the powerful presence of process pedagogy in the L2 program as well. As explained in the section, "Process Pedagogy in the L2 Writing Classroom", the program's growing recognition of the importance of leading students to understand the recursive processes of writing and of guiding students at multiple stages of writing in an active peer collaboration learning environment—beyond the traditional, error-driven model of writing instruction—is clearly reflected in the program's literacy practices. Thus, the historical developments of L2 writing pedagogy—current-traditional approach, process approach, and EAP approach—are all represented in the current literacy practices of the program. The continued presence of both *product* pedagogy and *process*

pedagogy in the program is very important when it comes to a discussion of the program's literacy practices. It shows that the program is more concerned with writing as the discourse-level structure beyond the sentence-level structure: the ESL service courses are not based on the traditional, error-driven (or grammar correction) model of writing instruction.

This chapter also traces the program's scientific view of literacy and its perception of "writing" as part of the orthodox "four skills training." TESOL approaches, which are derived from second language acquisition hypotheses, have a strong influence on the program's approach to teaching writing and its instructor training. As noted earlier, the structural and positivist gaze that ESL practitioners have inherited from American structuralism and behaviorist psychology has a great influence on the methodological culture as well as the pedagogical culture of the program. The scientific view of literacy in the L2 program is quite distinct from the more phenomenological epistemology that underlies elements of the L1 program's approach to teaching writing. As articulated in both Chapter Four and Chapter Five, the socio-constructionist vision of learning in the L1 program—reflected in the ethnographic vision of literacy, cultural studies of literacy, and writing studies of literacy—highlights such concepts as community, participation, and reflection, which shift our focus from the individual to the group and the sociocultural setting where the learning occurs. The socio-constructionist vision of learning views cognition and knowledge as distributed socially through the networks of interacting people and literacy tools and artifacts rather than being restricted to one's head or mind. Hence, the taxonomy of the cognitivist view of learning is different from the taxonomy of the socio-constructionist view of learning.

As noted in Chapter Four, in her article *Inquiry Paradigm and Writing*, Janet Emig (1982) articulates that people usually have a certain preferred way of perceiving actuality and explains

that the positivists' denial of context as a factor in human behavior is understandable, because they aim for universality or generalizability that can be applied to a variety of phenomena. She calls the inquiry paradigm governed by a positivistic gaze "the conventional inquiry" and "the scientific method" in contrast with the phenomenological gaze. The ideological and epistemological underpinnings of the L1 program—which are informed by the phenomenological gaze of reality, truth, knowledge construction, and the subject/object relationship—are quite different from the positivistic gaze of the L2 program. Both the L1 and L2 programs have their preferred ways of perceiving actuality, and the versions of truth and reality forwarded by the programs are *constructed* by their situated disciplinary practices. Thus, as Patricia Bizzell (1979) powerfully argues "Academic communities of the sciences and the humanities may place a high value on objective truth. But *no community possesses it*, and, furthermore, each is largely influenced in its judgment of "truth" by the rhetorical strategies of academic discourse" (p. 48).

This chapter elucidates that the program's social structure is reproduced in its objectives and instructor training—the duality of structure. It reminds us that literacy practices always have their roots in the past—in the disciplinary, institutional, ideological, epistemological, and pragmatic trajectories—and reproduce the social systems in which the literate activity takes place. As illustrated in Anthony Giddens's structuration theory (see Chapter Two and Chapter Three), social structures are basically "both the medium and the outcome of human activities" (1986, p. 533). My inquiry into the notion of *literacy practices*—as related to the situated pedagogy, epistemology, ideology, and methodology of the two writing programs—reminds us that academic literacy always invites us into a particular ideology and a particular epistemology.

Lastly, I want to close the chapter by emphasizing that, as noted in Chapter One, this study is not an attempt to dichotomize the two programs: I am not writing a history of TESOL or a history of writing studies in contrast to each other. By tracing important threads embodied in the institutional and institutional practices of the two programs, my study aims to illuminate how the disciplinary contexts—the social structures—of the programs shape the macro and micro dimension of their literacy practices, how the participants interpret the objectives of their programs, how their interpretations (re)construct their literacy practices, and how their everyday practices (re)impact the social structures of their programs. I want to underscore that, as much as the disciplinary contexts of the programs shape the macro and micro dimension of the instructors' pedagogical practices and students' writing practices, the instructors' everyday classroom practices re-impact the social structure of the writing program. The dialectical processes of the instructors' pedagogical practices in the L2 program are further examined in the following chapter.

Chapter Seven

Situated Pedagogy in the L2 Program

This chapter explores how the disciplinary contexts—linguistics, applied linguistics, TESOL, and English for Academic Purposes (EAP)—of the L2 writing program have shaped its instructors' pedagogical practices and students' writing practices. It looks into the situated pedagogy of the L2 writing program by exploring the pedagogical practices of three instructors: Sandra (a second-year MATESL student), Andy (a first-year MATESL student), and Yeonjun (a fourth-year doctoral student in Educational Psychology). Based on my observation data from the fall of 2006 and the spring of 2007 as well as my interviews with participating instructors and students, it illuminates how the instructors' literacy socialization in their disciplinary fields and in the Linguistics Department as well as their students' literacy socialization in the L2 writing program played out in classroom practice.

Although some differences exist in the depth of coverage of certain skills, the three instructors focus on very similar academic writing skills in their classes under the same course objectives. The main skills that the instructors covered in their writing course included (a) paragraph and essay development skills, which included thesis statement and topic sentence writing as well as coherence and cohesion skills; (b) writing to common rhetorical patterns skills; (c) source use and synthesis skills; (d) critical thinking and logical reasoning skills; and (e) research paper writing and oral presentation skills. Their pedagogical practices illustrate how the instructors taught essential elements of academic literacy by informing their students about appropriate US academic discourse patterns and reader expectations. They provide their students with practice on the skills and patterns in the classroom by activating the students' rhetorical schemata (formal knowledge) and linguistic schemata (language knowledge). The instructors' approaches to teaching writing point out that the program's literacy practices are embedded in

the pattern-model-based curriculum beyond the language-based writing curriculum (e.g. controlled composition and guided composition). Let me begin by explaining the backgrounds of the participating instructors (Sandra, Andy, and Yeonjun) and the course objectives of their ESL 115 courses.

Sandra was an MATESL student from Korea. She had a BA in English Education from a Korean university. I observed her class in the spring of 2007, which was her fourth semester teaching an ESL writing class. She taught ESL 114 in her first semester in the MATESL program; ESL 115 in her second semester; and ESL 114 in her third semester. She was planning to pursue a Ph.D. in language testing especially assessment as applied to second language writing. The course objectives are explained in her class syllabus as follows (the common features across the courses are marked in italics to help readers understand similar focuses of the courses):

ESL 115 is an “all-skills” course, which focuses primarily on developing students’ ability to use academic sources to write multi-paragraph essays and source-based research papers. The course discusses American academic writing in terms of its general characteristics (e.g., directness, clarity, and conciseness) and its structure including thesis statement, supporting details, organization, unity, coherence and common rhetorical patterns. A strong emphasis is placed on developing effective strategies for writing source-based research papers. Students learn how to choose a focused topic, develop a thesis statement, and to find and evaluate outer sources to use in their writing.

Andy was an MATESL student from Taiwan. He had a BA in English Education from a Taiwanese university. He lived in the US for about five years when he was young. He was planning to pursue a Ph.D. in Language Testing after his MATESL. I observed his class in the spring of 2007, which was his second semester teaching an ESL writing class. The course objectives are explained in his class syllabus as follows:

ESL 115 is an “all-skills” course, which focuses primarily on developing students’ ability to use academic sources to write multi-paragraph essays and source-based research papers. The course discusses American academic writing in terms of its general characteristics (e.g., directness, clarity, and conciseness) and its structure including thesis statement and supporting details. A strong emphasis is placed on developing

effective strategies for writing source-based research papers. Students learn how to choose a focused topic, develop a thesis statement, and to find and evaluate outer sources. ESL 115 is the final course in the undergraduate sequence of the required ESL writing courses (ESL 113, ESL 114, and ESL 115), which fulfills the Campus Composition I Requirement for non-native speakers of English.

Yeonjun was a doctoral student in Educational Psychology from Korea. He had a BA in English Language and Literature from a Korean university and an MATESL from the Linguistics Department at UIUC. He was interested in interaction between second language acquisition theories and teaching methodologies. He had been working as an ESL/EFL tutor for about 12 years. I observed his class in the fall of 2006, which was his fourth semester teaching an ESL writing class. The course objectives are explained in his class syllabus as follows:

This is an “all-skill” course, which focuses primarily on developing students’ ability to use academic sources to write multi-paragraph essays and source-based research papers. This course discusses American academic writing in terms of its general characteristics (e.g., directness, clarity, unity, coherence) and its structure including thesis statements and supporting details. A strong emphasis is placed on developing effective strategies for writing source-based research papers. Students learn how to choose a focused topic, develop an effective thesis statement, and to find and evaluate outer sources.

Since the three instructors have the same course objectives and focus on very similar academic writing skills in their classes, I have organized this chapter according to the recurrent skills that the instructors covered in their writing course: (a) Shaping a Paragraph and Shaping an Essay (which included training in thesis statement and topic sentence writing, and coherence and cohesion skills); (b) Organization: Formats and Patterns; (c) Source Use and Synthesis Skills; (d) Critical Thinking and Logical Reasoning Skills; (e) Research Paper and Oral Presentation Skills. The instructors’ pedagogical practices and their students’ writing practices will be further examined in the Discussion and Summary section.

Shaping a Paragraph and Shaping an Essay

This section examines how the instructors guided their students to learn paragraph and essay development skills. As illustrated in the program document, *the Sequencing of Goals and Objectives in the Undergraduate Courses*, paragraph and essay development skills are fundamental skills to be developed for students in the ESL 115 course. The paragraph and essay development skills usually include training in discovering essential elements of a successful paragraph, writing a clear thesis statement and topic sentence, improving coherence and unity in writing, and language refining skills.

Discovering the paragraph. The importance of leading students to discover essential features of a successful paragraph was clearly reflected in each instructor's approach to teaching writing in their classes. The emphasis on developing student's ability to discover the essential features of a successful essay—by analyzing the organizational and linguistic features of an essay and to identify the function of each paragraph—was very clear from the beginning of their classes. This section represents a snapshot of how Sandra led her students to identify the essential elements of a successful paragraph.

Sandra distributed a set of pre-cut passages from a five-paragraph essay titled “Why People Save Books”, which discusses primary reasons why people accumulate books. Sandra asked the students to rearrange the five paragraphs with their group members in the correct order and to explain the order that they chose. After about 25 minutes, she called the students' attention and asked them to share their arrangement of the passages with the rest of class. Several students immediately responded that the first paragraph should be the passage that ended with “There may be several reasons, but three stand out”, because it indicated that the essay would discuss the three reasons why people save books, which was the thesis statement of the essay.

Sandra commended their response and asked them to identify the three paragraphs in the main body. A student responded that the first paragraph in the main body should be “One reason people save their books is to use them as reference materials” because it clearly indicated the first reason people save books. As Sandra asked which passage should be the second paragraph in the main body, several students answered that the passage—which began with “Another reason some people save books is to make a good impression”—should be the second paragraph, because the expression “another reason” indicated that it was the second reason people save books. Sandra called the students’ attention to the expression “another reason”, because it signaled that the previous paragraph discussed the first reason.

As Sandra asked which passage should be the third paragraph, another student immediately responded that the passage—which began with “While some people may keep books for practical references and for conveying an impression, I suspect that there is a deeper reason”—should be the third paragraph, because it signaled the third reason people save books. When Sandra asked which should be the last paragraph in the essay, quite a few students answered that the passage—which ended with “Finally, books that you’ve read and kept envelop you with a warm and cozy cloak of your life”—should be the last one because the expression “Finally” indicated the concluding statement. Sandra praised their response and called their attention again to the word “Finally” as the signaling word for the conclusion of the essay. Most of the students answered Sandra’s questions confidently and did not seem to have much difficulty putting together the passages in the correct order.

The influence of the five-paragraph essay—one introduction paragraph, three supporting paragraphs in the main body, and one concluding paragraph—was clearly reflected in the way Sandra led her students to identify the organizational and functional features of language. The

importance of developing a student's ability to discover essential features of a successful essay—by having them analyze the organizational and linguistic features of an essay and to identify the function of each paragraph—characterizes the pattern-focused writing instruction of the L2 program. Developing the learner's ability to discover the patterns inductively by analyzing the examples provided to the learner is a crucial part of the L2 writer's composing process. It suggests that *textual processing* is an integral part of the L2 writer's composing process. The use of readings as the prose model for a student to analyze the organization and linguistic features of an article reminds us of the L2 reading and writing relations. It also explains why “organization” is the primary criterion in the ESL writing evaluation benchmark. The focus on developing the learner's ability to discover the organizational and functional features of language in the reading points out a cognitive view of language teaching and learning.

Paragraph structure. Each instructor provided thorough instructions on effective and successful development in paragraphs. The perception of a paragraph as the short model for the essay was well-reflected in each instructor's approaches to teaching essential elements of a successful paragraph. This section represents a snapshot of how Sandra guided her students to learn effective and successful paragraph writing skills.

Sandra began her instructions on how to write an effective and successful paragraph by illustrating how a topic sentence was connected with the supporting details and concluding sentence of a paragraph based on the following example:

Maintaining a healthy lifestyle requires eating a nutritious diet and getting regular exercise. A nutritious diet includes eating a variety of foods from each of the four food groups: meat, dairy, fruits and vegetables, and grains. Regular exercise is also an essential part of keeping a healthy lifestyle. Most experts recommend exercising at least thirty minutes a day, six days a week. These two aspects, eating a healthy diet and exercising on a regular basis, will maintain a healthy lifestyle.

Sandra pointed out that the first sentence was the topic sentence, the next three sentences were supporting details, and the last sentence was the concluding statement. She elaborated on the essential features of a five paragraph essay based on the handout “Organization: Basic Essay Format”, which had detailed information about the six categories: Introduction, Thesis Statement, Body, Transitions, Conclusion, and Citations. She called on some students to read aloud each section and led them to understand what constituted a well-organized academic essay. For the introduction part, she emphasized the importance of attracting their readers’ attention by using some devices such as a quote, an analogy, an intriguing question, statistics, anecdote, etc. For the main body, she articulated that each topic sentence of the main body should be connected with the main thesis statement of the essay, and the students could include their own stories not just compiling outside sources; in the conclusion, they should summarize the ideas of their essay and include an outlook for future research and implications especially when they write a research paper.

Then, Sandra opened the MS Word connected to the computer and showed the following hamburger figure to give further explanation about paragraph structure:

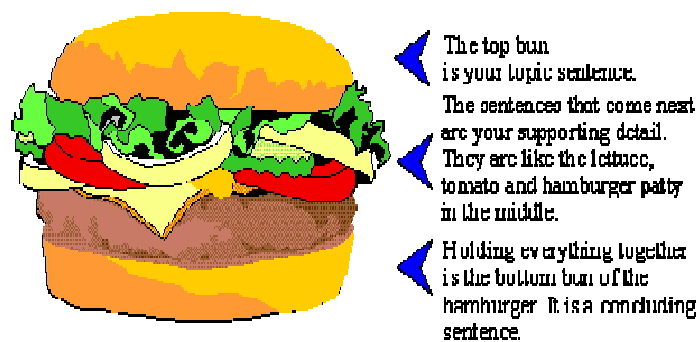


Figure 1. Hamburger illustrating the paragraph structure.

The analogy of the “hamburger” figure—the top bun is the topic sentence; the ingredients of lettuce, tomato, and hamburger patty are the supporting details in the main body; the bottom bun

is the concluding sentence—represents Sandra’s approach to leading her students to understand what constituted a successful paragraph. Her use of the “hamburger” as a model of a successful paragraph is a clear contrast to the way Ira Shor (1987), a critical pedagogy theorist, uses the “hamburger” in his class:

Concretely my class’ study of hamburgers not only involved English and philosophy in our use of writing, reading, and conceptual analysis, but also included economics in the study of the commodity relations which bring hamburgers to market, history and sociology in an assessment of what the everyday diet was like prior to the rise of the *hamburger*, and health science in terms of the nutritional value of the ruling burger (p. 114)

The analogy of the “hamburger” figure suggests that L2 writing pedagogy is focused on the cognitive and psychological domain of learning rather than on the socio-ideological domain of learning. It illustrates that L2 writing pedagogy is distinct from “the ideological model of literacy” (Street, 1984, 1993), which highlights that the acts of writing and reading are always inextricably bound up with the concrete social, economic, and political conditions of a student’s everyday lives. Her approach to teaching writing demonstrates the perception of writing as a value-neutral and apolitical skill, which points out the cognitive and psycholinguistic mechanisms of language learning and teaching. The lack of ideological and political perspectives on the ESL writing agenda is deeply rooted in the scientific approaches of applied linguistics, which are, in turn, informed by American structuralism and behaviorist psychology (Holliday 2005; Johns, 1986, 1997, 2002; Johnson 2004; Prior, 1995, 1998; Rodby 1992; Silva & Leki, 2004; Wong 2006). The lack of ideological and political perspectives on the ESL writing agenda is also clearly reflected in the way each instructor cultivated their students’ critical thinking and critical writing abilities, which will be examined in the section “Critical Thinking and Logical Reasoning Skills”.

Paragraph as the short model for the whole essay. Yeonjun provided thorough instructions on effective and successful development in paragraphs by stressing that “*Writing an*

essay is essentially the same as writing a paragraph; an essay is just longer”. He explained that a paragraph was basically the short model for the whole essay and illustrated how the parts of a paragraph reflects the parts of a whole essay based on the following chart (the origin of the chart is unidentified):

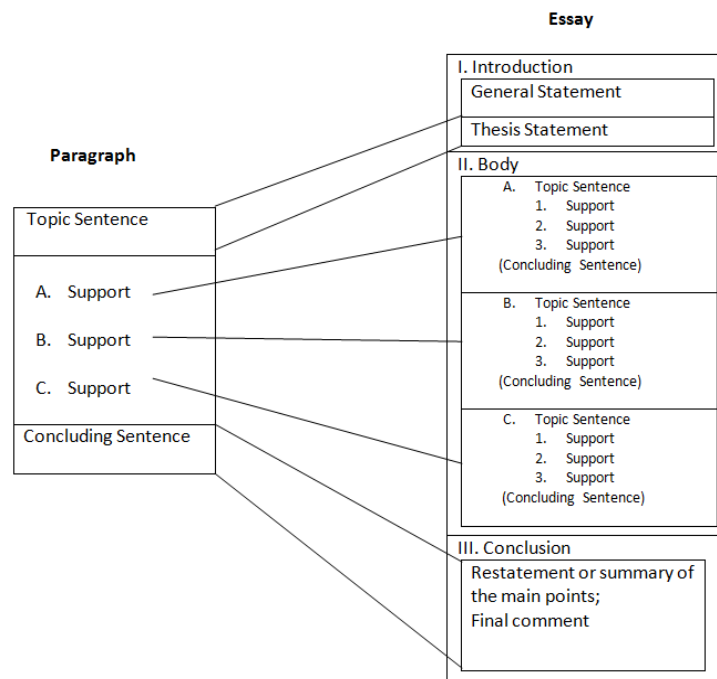


Figure 2. Illustration of the paragraph as a short model for the whole essay.

He explained the fundamental relationship between essay structure and paragraph structure by pointing out how the parts of a paragraph corresponded to the parts of an essay. The above chart illustrates the perception of a paragraph, which consists of one introductory paragraph (which has general statements and the thesis statement), main body (which is made up of three paragraphs each of which has one topic sentence and three supporting sentences, and one concluding sentence), and conclusion (which is the restatement or summary of the main points of the essay). He articulated that the paragraphs in the main body should have supporting details through explanations, facts/examples, reasoning/arguments, and statistics. He illustrated how the

thesis statement of an essay reflected the main idea of each topic sentence in the essay and how the supporting details in the main body were connected with the thesis statement based on several examples. The following is one of the examples:

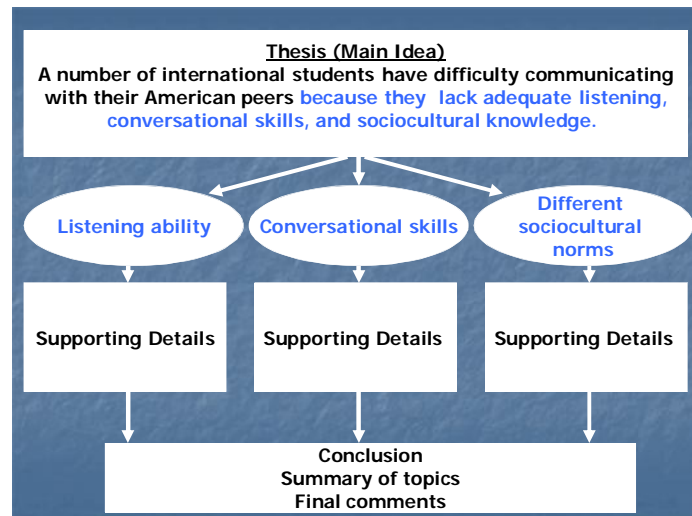


Figure 3. Example of the paragraph structure that demonstrates the relationship between a thesis statement and its supporting details.

Yeonjun illustrated how the thesis statement—“A number of international students have difficulty communicating with their American peers because they lack adequate listening, conversational skills, and socio-cultural knowledge”—was supported by the first paragraph which focused on international students’ listening ability; by the second paragraph, which discussed their conversational skills”; and by the third paragraph which focused on different socio-cultural norms. He reminded his students that “writing an essay is essentially the same as writing a paragraph” and provided detailed explanations on effective and successful development in the main body in relation to the thesis statement of the essay. The influence of the five paragraph essay—one introduction paragraph, three supporting paragraphs in the main body, and one concluding paragraph—was also clearly reflected in Yeonjun’s approach to teaching his students how to write a clear thesis statement and topic sentence.

Andy's approach to teaching paragraph development skills was very similar to Yeonjun's approach. Andy also provided thorough instructions on effective and successful development in paragraphs by promoting the perception of a paragraph as "the short model for the whole essay" in his class. During his instructions on effective paragraph development, Andy often made the statement that "*The essay structure is basically very similar to the paragraph structure*". He used the same chart that Yeonjun used to illustrate the relationship between the essay structure and the paragraph structure during his thesis statement and topic sentence training.

Andy provided detailed explanations on how to write an effective and successful paragraph by giving a lecture on paragraph features. He illustrated how the paragraphs in the main body were supported by explanations, facts/examples, reasoning/arguments, and statistics. He presented the three main characteristics of a good topic sentence: (a) A topic sentence should be clear, narrow, and specific; (b) A topic sentence should use specific wording; and (c) A topic sentence should have a clear controlling idea. He articulated that the body of the paragraph should develop and support the main idea with particular facts, details, and examples. Then, he presented "RENNS"—which stands for "Reasons, Examples, Names, Numbers, and Senses—as a memory device that the students should use in order to check whether they have included sufficient details in their paragraphs or not. He stressed the significance of providing supporting details to write an effective, successful paragraph and asked the students to use the following RENNS checklist—which was taken from Lynn Troyka (2009)—to check if they provided concrete and specific details:

- Give Reasons
- Use Examples
- Give Names
- Use Numbers
- Appeal to the Senses (sight, sound, smell, taste, touch)

Andy further noted that the students should *not* put all the elements in one paragraph because the acronym “RENNS” did not mean that all the supporting details should be provided in the order of the letters “RENNS”—Reasons, Examples, Names, Numbers, and Senses. The students listened to his lecture attentively while taking notes and asking for specific examples: most of them appeared to understand the significance of learning the RENNS device to write effective and successful paragraphs. In the next class, when Andy asked the students what they should include in a successful and effective paragraph, quite a few of the students immediately recited altogether “RENNS”. As Andy asked what each letter represented, they came up with the correct answer that “Reasons, Examples, Names, Numbers, and Senses”.

The promotion of the paragraph as the short model for the whole essay—using the hamburger figure, the essay structure/paragraph structure chart, and the RENNS device—indicates that the program aims to develop a student’s understanding of writing as the *discourse-level structure* beyond the sentence-level structure. It reminds us that the program’s pedagogical model has moved from controlled composition and guided composition, which is “a significant step forward” from the language-focused ESL writing curriculum (Reid, 1993, p. 31). The perception of paragraph as the short model for the whole essay also points out that the program promotes *a scientific view of literacy*. It reflects the structural and positivist outlook that ESL practitioners have inherited from American structuralism and behaviorist psychology—the theoretical basis of linguistics and applied linguistics (Johnson, 2004; Pennycook, 1994a; Prior, 1995, 1998; Rodby, 1992; Silva, 2005; Silva & Leki, 2004; Wong, 2006).

The promotion of the five-paragraph essay in the L2 program also indicates the influence of current-traditional rhetoric. It also reflects the Program Director’s perspective that the five-paragraph essay is actually the foundation of the academic writing style in English. This is a

clear contrast to the perception of the five-paragraph essay model in the L1 program. As examined in Chapter Four and Chapter Five, the L1 program highlights the significance of leading students to *move beyond the five-paragraph mentality*, because writing is not merely about producing certain patterns based on certain formula. The L1 program puts emphasis on leading students to look at writing in context since most freshmen have been acculturated into the five-paragraph mentality during their high school career and often look at writing out of context. The distinctive perceptions of the five-paragraph essay model between the two programs are strongly influenced by the situated disciplinary contexts of the two programs. The different taxonomies of academic discourse and the models of learning promoted in the two programs will be further examined in the Discussion and Summary section.

Coherence and cohesion skills. Each instructor provided thorough instructions on coherence and cohesion using very similar handouts. This section represents a snapshot of how Andy guided his students to improve their awareness of coherence and unity in academic writing. On the first day of his class, Andy wrote “Singer, Mountain, Animal” on the blackboard and asked his students in a group of five or six to write one paragraph that contained all the three words. He provided a transparency to each group and asked them to compose their passage on their transparency. In about 20 minutes, Andy collected their transparencies and put each group’s work on the overhead projector and read aloud the composition of each group. The following is an example written by one of the groups in his class:

One day, a singer has the idea to write a song. She needs an isolated place to write the song. So, she decides to go to a mountain. On her way there, she is attacked by an animal and dies soon after. In the end, people use her pitiful story to write a song.

Andy asked the students to look into the relationship among the sentences in the composition and asked them if it was easy to follow the threads of thoughts. As the students responded “yes”, he

asked them to further analyze the paragraph. After the students' initial analysis of the passage, Andy provided his analysis of the composition as follows:

Here "a singer" is new information. Second sentence begins with "she". She refers back to the singer. It's old information. The third sentence begins with "so". "So" is the transition word. And, "on her way there" means the mountain, so "there" is the old information. "In the end" is another transition word and "her pitiful story" is the story we already know because it's old information.

Writing on the board "Transitions, Following Sequence, and Old/New Information Pattern", Andy stressed "*This is how we attain coherence*", Andy stressed that the use of pronoun, synonyms, parallel structure, repetition, and transition words would improve the coherence and unity in writing. To help the students better understand the idea of coherence, he distributed a handout titled "How Do I Achieve Coherence in My Writing?" The handout presents the following seven points to enhance coherence in academic writing:

1. Describe only one main idea in the paragraph.
2. Begin the paragraph with a general statement and use specific sentences to support the main idea.
3. Arrange the support logically (i.e., do not skip steps in a sequence or an argument).
4. Repeat key words in several sentences.
5. Repeat synonymous words in several sentences.
6. Use pronouns to refer to nouns in previous sentences.
7. Use transition words to link ideas from different sentences.

Andy further explained that the main function of transitional words was to connect the ideas in an essay and in a paragraph and emphasized that a student's skill in using transitional expressions effectively was crucial to improve coherence and unity in his writing. To help the students to better understand the relationships among ideas, he provided another handout titled "Transitional Expressions". It listed quite a few common transitional words under the categories

of “To add”, “To compare”, “To contrast”, “To concede”, “To emphasize”, “To illustrate”, “To place”, “To qualify”, “To show a result”, “To summarize”, “To give a reason”, and “To place in time”. Toward the end of the semester, Andy also had another language training session focused on “Word Conciseness” and reminded his students of the significance of paying attention to the tone of the language they use in their paper especially when they write a research paper.

Both Sandra and Yeonjun also used very similar handouts such as “Transitional Expressions” and “How Do I Achieve Coherence in My Writing?” to address coherence and unity in academic writing in their classes. In addition to the coherence and unity training, Yeonjun also addressed the tone and nuance of language in a separate session on “Academic Language” and guided his students to understand differences in tone and nuance between academic language and non-academic language. He explained a definition of academic language as “language commonly used in academic or academic world” and asked his students to avoid colloquial expressions and contractions and to use phrasal verbs sparingly. He presented common phrases used in academic journals and helped the students to understand difference in tone and nuance between formal language and informal language by presenting specific examples.

As part of improving their students’ understanding of coherence and unity in writing, each instructor also addressed common grammatical errors in ESL writing. The instructors stressed the importance of paying attention to the grammatical aspects of writing because the grammatical aspects of writing directly impact the tone of writing. They compiled a list of sentences that had some grammatical errors and helped their students to understand the importance of paying attention to the grammatical aspects of their writing. The instructors asked their students to revise the sentences with their group members and went through the sentences

on the handouts and explained some of the essential grammar rules such as subject and verb agreement, singular and plural agreement, article usage, relative pronoun, preposition usage, etc.

Shaping a thesis statement. Each instructor also provided thorough thesis statement training for their students as part of improving their students' understanding of coherence and unity in writing. Their approaches to teaching students how to write a clear and successful thesis statement were quite similar to each other. Each instructor stressed that a good thesis statement should be *specific, focused, and narrowed-down*. They also articulated that the thesis statement of an essay should be written at the end of the introduction paragraph, and the students who were used to different rhetorical organization models should make efforts to follow the conventions of American academic writing. This section illustrates Sandra's approach to teaching her students how to write a clear and effective thesis statement.

Sandra distributed the following thesis statement exercise, which was adapted from Diana Hacker's (2004) Writing Exercises, and asked the students to choose a better thesis statement in each pair with their group members for a two-to-five-page college paper. There were eight questions on the handout, and the following list presents some of the questions used during the exercise:

1. A) A recent trend in law enforcement known as "community policing" shows much promise in deterring criminal activity.
B) "Community policing" is a recent trend in law enforcement used in many municipalities across the country.
2. A) Because air pollution is of serious concern to people in the world today, many countries have implemented a variety of plans to begin solving the problem.
B) So far, research suggests that zero-emissions vehicles are not a sensible solution to the problem of steadily rising air pollution.
3. A) This paper presents the results of my investigation into electronic surveillance in the workplace.

B) Though employers currently have a legal right to monitor workers' e-mail and voice mail messages, this practice can have serious effects on employee morale.

After about 20 minutes, Sandra called the students' attention and asked them to share their opinions with the rest of class. As she asked the students' opinions on Question 1, several students answered that A was a better thesis statement than B; while some argued that B was a better thesis statement than A. Sandra answered that A was a better thesis statement, because B was just a fact. As Sandra asked the students' opinions about Question 2, several students immediately responded that A was a better thesis statement, while some argued that B was a better thesis statement. Sandra explained that A was too broad and B was more specific and narrow; thus, B was a better thesis statement. A similar question and response session was made for the rest of the thesis statement examples on the handout.

Sandra wrote on the board that "Opinion > Fact" to emphasize that a good thesis statement should present the author's *opinion* rather than presenting just a *fact*. She articulated that one important criterion for evaluating a good thesis statement was if it included the author's opinion rather than reporting a fact that people already know. She articulated that the thesis statement of an essay should present the author's opinion rather than presenting just a fact, because the idea of "fact" basically meant what happened or what was true, while the concept of "opinion" referred to the person's interpretation and argument.

Then, Sandra distributed the following handout titled "Revising Poorly Written Thesis" for another thesis statement exercise. She asked the students to work in pairs and to revise three out of the seven statements on the handout. The following illustrates some of the thesis statements used during the exercise:

1. Topic: Local elections
Thesis: Fewer adults than ever vote in local elections.

2. Topic: Women artists
Thesis: The paintings of women are getting more attention.
3. Topic: Holiday/Vacation
Thesis: Going to the beach is a nice way to spend one's holiday.

After about 20 minutes of their individual exercise and group discussions, Sandra asked the students to read aloud their revisions of the poorly-written thesis statements. A student responded that the first thesis statement—"Fewer adults than ever vote in local elections"—was too broad and read aloud his revision "Because of the bad media coverage, fewer adults than ever vote in local election." Sandra commended the student saying that "Your revision is much more specific, and the Cause and Effect structure is more clear. Definitely, it's a better thesis statement". As Sandra asked for the students' opinion on the second statement, another student answered that the statement—"The paintings of women are getting more attention"—was not specific enough, so he changed the statement to "Although male artists' works are more popular, women artists' works have gained their awareness after their demonstration in the museum." Sandra provided a similar comment that the student's revision was a better thesis statement because "it is more specific and it shows the Cause and Effect structure more clearly".

A similar question and response session was made for the revision of the rest of the thesis statement examples on the handout. As some of the students had some difficulty revising the thesis statements, Sandra went through each statement and provided specific explanations. Writing on the blackboard "Focused/Narrow-Down/Specific > Broad", she reiterated that a "focused, narrow-down, and specific thesis statement is better than a broad and general thesis statement". The influence of the Cause and Effect rhetorical model was also well-reflected in the thesis statement training in her class. The pattern-focused approach to teaching L2 writing will be further examined in the section "Organization: Formats and Patterns".

Andy's and Yeonjun's approaches to thesis statement training for their students were very similar to Sandra's approach. They provided detailed explanations about *the American reader's expectations* for a clear and effective thesis statement and reiterated the importance of presenting a specific, focused, and narrowed-down thesis statement that reflected the main ideas of the essay at the end of the introductory paragraph—neither in the middle of the essay nor toward the end of the essay. They highlighted that the presentation of a thesis statement at the end of the introductory paragraph was one of the main characteristics of US academic writing.

The instructors' approaches to teaching coherence and cohesion skills, which include the thesis statement training, illustrate how the instructors taught essential elements of academic literacy by activating their students' *rhetorical schemata* (formal knowledge) and *linguistic schemata* (language knowledge). The class activities examined in this section point out that the TESOL approach, which is derived from second language acquisition hypotheses, is rooted in the cognitive and psycholinguistic model of language and literacy education. They indicate that the interaction between the writer and the reader is focused more on a cognitive and psycholinguistic processing of a text rather than on the community in which both the writer and the reader reside (Johns, 1986, 1997).

The L2 instructors' thorough instructions on coherence and cohesion including the thesis statement training are a clear contrast to the L1 instructors' pedagogical practices, especially Rachelle's approach to teaching writing. As explained in Chapter Five, the students in Rachelle's class were very much left alone to figure out ways to improve their academic writing abilities based on the textbook *Writing Analytically* exercises with their group members. Although some students requested more instructions on how to construct a clear thesis statement, and some students asked for more explanations about coherence and cohesion issues in academic writing,

Rachelle did not fully address the students' questions and concerns in class. Instead of providing clear instructions for the students, she had them figure out ways to improve their writing based on the thesis exercises and coherent paragraph exercises in the book *Writing Analytically* with their group members during the entire classes.

Organization: Formats and Patterns

The emphasis on leading international students to select an appropriate format when they write an essay was extensively displayed in their pedagogical practices. Although the depth of coverage was different, each instructor included one session that focused on teaching common rhetorical pattern in their courses such as Problem and Solution, Cause and Effect, Compare and Contrast, Advantage and Disadvantage, Argumentation, Narrative, Process, and so on. Among the instructors, Yeonjun provided the most explicit instructions on common rhetorical patterns and demonstrated how to choose a pattern that was suitable for the topic of their essay in class. The following represents a snapshot of how Yeonjun taught common rhetorical patterns to his students.

Yeonjun's class session titled "Choosing an Appropriate Essay Organization Format" began with the Compare and Contrast pattern. He explained that the Compare and Contrast format was very common in many academic fields, because researchers often had to compare and contrast the similarities and differences of their research findings. He illustrated two commonly used formats for the Compare and Contrast rhetorical pattern: 1) The author presents all the similarities first, which are followed by the differences and 2) The author selects a theme of comparison and presents the differences and similarities focusing on the specific theme. The point of his instructions is illustrated in the following two slides:

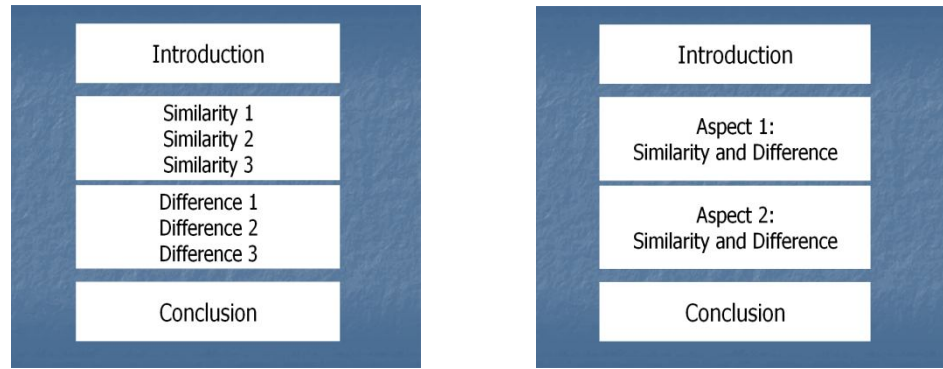


Figure 4. Example of the compare and contrast rhetorical pattern.

Then, Yeonjun moved to the Cause and Effect pattern. He explained that researchers in the field of natural sciences and other related fields often use the Cause and Effect pattern, and the tone of language used in the Cause and Effect pattern was very analytical. He presented three styles of the Cause and Effect pattern: 1) The author presents his point of discussion about the Cause and Effect in two separate sections: the first section is focused on the cause, and the second section is focused on the effect; 2) The author chooses a theme for his discussion of the Cause and Effect and writes about the Cause and Effect relationship in each section focusing on the specific theme; and 3) The author focuses on the examination of a chain of the Cause and Effect, while he presents his arguing point focusing on the relationship between each effect during his discussion of the specific cause. For example, the author presents his point of discussion about Cause No. 2 while he is illustrating the relationship between Effect No. 1 and Effect No. 2 during his examination of Cause No. 2. Yeonjun explicated the main point of the Cause and Effect pattern based on the following three power point slides:

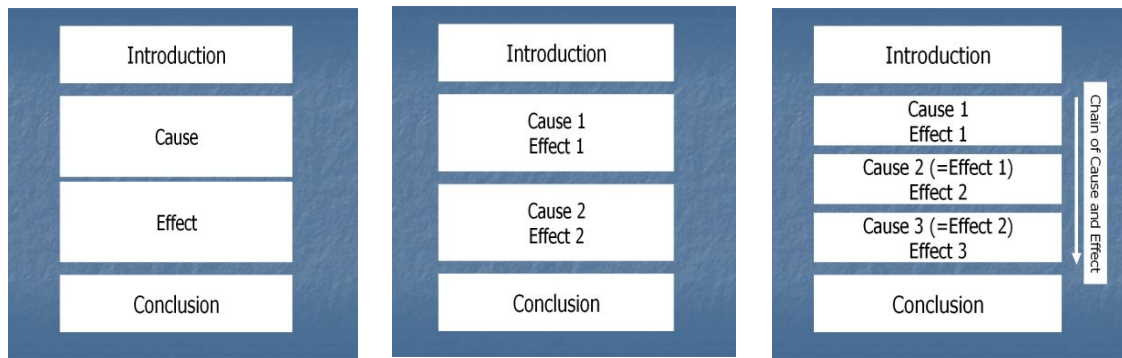


Figure 5. Example of the cause and effect rhetorical pattern.

Next, Yeonjun moved to the Problem and Solution pattern. He noted that the Problem and Solution pattern was used to describe a problem or to suggest one or more solutions. In comparison with the three types of the Cause and Effect pattern, he presented one Problem and Solution pattern and explained that this pattern was very often used in various fields of study based on the following slide:

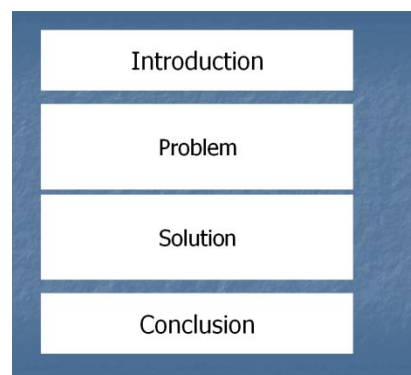


Figure 6. Example of the problem and solution rhetorical pattern.

Then, Yeonjun moved to the Process pattern and explained that the pattern of process was often used to describe a series of steps involved in a certain process. He stressed that “time order matters” in this pattern, and the language tone used in this pattern was more informational than analytical. He added that the author could also use the pattern of process as a Problem and Solution format if he wanted to focus on how to solve a certain problem. Based on the following power point slide, he gave detailed explanations on the Process pattern of writing.

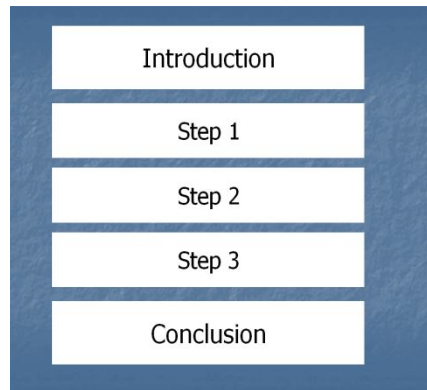


Figure 7. Example of the process rhetorical pattern.

Next, Yeonjun went through the pattern of Chronological Order. He articulated that the pattern of Chronological Order was often used to describe a series of events according to time order, for example, to describe historical events or a famous person's life. He added that the Chronological Order format was basically very similar to the Process format explained above. At the end of his lecture, he highlighted that it was possible to combine two or more essay formats depending on the nature of the essay topic. He gave an example that it was possible to write an essay in the combined formats of “Process” + “Problem and Solution” + “Compare & Contrast”. During his lecture, most of the students took notes and attentively listened to his instructions asking for more explanations about certain patterns.

Choosing an appropriate essay organization format. After the lecture, Yeonjun asked his students to discuss with their group members which format would work best for each essay topic listed on the handout. The format options he provided included Compare and Contrast, Cause and Effect, Problem and Solution, Process, Chronological Order, Logical Division of Ideas, and a combined format. The following is a list of the topics on the handout:

Higher education systems in the U.S. and Canada
The influences of European culture on modern American culture
Depletion of ozone layer
The development of information technology in the last decade

High divorce rate in the US
Hurricane Katrina
Domestic violence
Qualities required for an excellent corporate leader
Miscommunication between Athabaskan and English speakers

After about 15 minutes of their group discussions, Yeonjun called for the students' attention and asked them to share their answers with the rest of class. When he asked their opinions about the first topic "Higher education systems in the U.S. and Canada", several students immediately responded that the Compare and Contrast pattern would be suitable, because the essay would focus on comparing the educational systems between the U.S. and Canada. Yeonjun agreed with them and asked if the other students agreed with the response. As most of them agreed, Yeonjun moved onto the next topic of "The influences of European culture on modern American culture". Upon his question, a student answered promptly that the Cause and Effect format would work well for the topic, because it would discuss the influence of European culture on modern American culture as the title suggested. For the topic "Depletion of ozone layer", many students agreed that either the Cause and Effect pattern, the Problem and Solution pattern, or the Process pattern would work, because the focus of the topic was more open than the previous two topics. Yeonjun agreed with the students' response that there was no definite answer for this topic and any of the mentioned formats would work. A similar question and response session was made for the rest of questions. Each time, Yeonjun commended the students' responses and called on some students to confirm their understanding of the significance of selecting an appropriate pattern when they write an essay. The students did not seem to have much difficulty choosing an appropriate essay organization pattern for each topic and actively participated in the discussion session.

Although the depth of coverage was different, both Andy and Sandra also included a session that focused on helping their students to choose an appropriate format for the topic of their essay. During my observation of the instructors' classes, it was very clear that the current-traditional paradigm was the fundamental basis of the rhetorical patterns approach to teaching writing in the L2 program. The influence of the current-traditional paradigm for teaching writing was also clear in each instructor's approaches to teaching their students how to write a research paper, which is the final project of their writing courses. As they guided their students to select a topic for their research papers, they often asked them to think of a pattern they would choose for the particular topic first, whether the choice of their format would be Problem and Solution, Cause and Effect, Compare and Contrast, Advantage and Disadvantage, Argumentation, Narrative, Process, and so on. This will be further examined in the section, "Research Paper Writing and Oral Presentation Skills".

The strong influence of the current-traditional approach signifies that the rhetorical patterns are viewed as a *skill* that the L2 writer can master and transfer to a variety of writing situations. As explained in Chapter Six, in the field of L2 writing, current-traditional rhetoric, which was dominant in the mid 1960s, was adopted as a pedagogical effort to move the textual manipulation beyond the sentence level to the discourse level (Berlin, 1987; Canagarajah; 2001; Paltridge, 2001). ESL writing instructors came to see the significance of providing the students with practice on appropriate patterns in the classroom in order to inform ESL students about appropriate US academic discourse patterns and audience expectations. Thus, the EAP framework played an essential role in the shift from the language-based writing curriculum to the pattern-model-based curriculum, because the EAP pedagogy puts emphasis on guiding international students to understand *US academic discourse patterns* and *reader expectations*.

The pattern-focused approach to teaching L2 writing also suggests that the program is *still* more concerned with the *product* of writing rather than with the process of writing. The co-presence of both product pedagogy and process pedagogy in the L2 program's literacy practices will be further examined in the Discussion and Summary section.

Source Use and Synthesis Skills

One of the essential skills that each instructor inculcated in their students was source use and synthesis skills. The importance of developing a student's ability to use sources effectively is clearly reflected in the ESL 115 Representative Syllabus that "A strong emphasis is placed on developing effective strategies for writing source-based papers in the academic environment." Each instructor addressed source use and synthesis skills in depth to raise their students' awareness of plagiarism as well as to improve their summarizing, quoting, and paraphrasing skills to integrate sources effectively into their essay. Each of them stressed that improving source use and synthesis skills would eventually help the writer's ability to develop his argumentative writing skills.

Each instructor covered in depth quoting techniques, paraphrasing techniques, and summary techniques along with APA citation style training through lectures, individual exercises (APA interactive tutorial quizzes), and group class discussions (Andy conducted an APA citation tutorial session in a computer laboratory as well as the class exercise). Each instructor's emphasis on synthesizing sources effectively into an essay was strongly felt during my observation of their classes. It was clear that "Synthesis" is another very important skill for international students to learn in the L2 program along with Compare and Contrast, Problem and Solution division, Process, Classification, etc. The following represents a snapshot of how Andy taught source use and synthesis skills during the summary writing assignment unit in his class.

Learning to write a summary assignment. Andy's summary writing unit began with his lecture on the characteristics of a successful summary. He put a transparency of the handout on characteristics of a successful summary on the overhead projector, which highlighted the importance of (a) indicating the source and the author's name; (b) including the main ideas of the source without adding any personal opinion or argument; and (c) using the student's own words. Comparing summary writing with critique writing, he elaborated on the importance of using their own words when summarizing an article without including personal opinions in their summary.

Then, Andy distributed a handout that presented three summary examples of Keith Ablow's article "The Dangers of Cramming", which discusses the negative implications of cramming that students experience during their college careers. The article, which was published in *Newsweek on Campus* in 1985, was taken from Ilona Leki's book (1995) *Academic Writing: Exploring Processes and Strategies*. Andy asked the students to evaluate the strong and weak features of the three examples of the article with their group members. After their group discussions, he called the student's attention and asked them to point out the thesis statement and topic sentence of each paragraph. As several students came up with correct answers, he showed them how to combine similar ideas together for a successful summary of the article. It was clear that he wanted the students to use the skills they had learned during the thesis statement and topic sentence training sessions for the summary exercise.

The next class meeting began with his lecture on learning summary techniques in detail. Andy put the following transparency on the overhead projector and provided detailed explanations about summary techniques step by step:

1. Read the material carefully.
Your ability to summarize it depends considerably on how well you understand it.
2. Mark statements expressing the central ideas and highlight significant details.

3. Reread the material and group your markings into major sections. The main idea of each section will constitute the topic sentence in each of your body paragraph.
4. Repeat step 1, 2, and 3.
5. Begin your summary by specifying the source of the reading, author, and the central ideas.
6. Begin each body paragraph with a main idea that you have categorized.

During his lecture, Andy constantly reminded the students of the essential factors to remember when it came to summary writing: 1) The indication of the source and the author's name, 2) Inclusion of the main ideas of the source without adding any personal opinion or argument, and 3) The use of the student's own words. He provided further instructions about language use for summary with a focus on verb usage. Taking the example that "In his article entitled *The Dangers of Cramming*, Keith Ablow informs us that ...", Andy illustrated that, instead of using the word "informs", the students should try to use different verbs such as "states", "claims", "shows", "indicates", "discusses", and "explores". He asked the students to remind their readers that they were summarizing the article by using phrases such as "The author goes on to say...", or "Ablow also reports that ...", or "The article further states that ..."

Then, Andy explained how to organize their summary based on another handout titled "Organizing an Extended Summary". He explained that the students should begin the introduction of their summary with identifying the name of the reading, the author, and the central idea, purpose, thesis, or topic. For each paragraph of the main body, they should begin with a topic sentence corresponding to one main point and use vivid facts or significant details from the source to support their topic sentence. For the conclusion, they should restate the author's central idea.

In the next class, Andy addressed quoting techniques in detail by demonstrating ways of integrating quotations into their writing. He stressed that the students should not drop a quotation:

they should always integrate a quotation into their writing by using signal phrases. He presented specific examples that contrasted a dropped quotation with an integrated quotation with a signal phrase. The following is one of the examples:

Dropped quotation

Although the bald eagle is still listed as an endangered species, its ever-increasing population is very encouraging. “The bald eagle seems to have stabilized its population, at the very least, almost everywhere” (Sheppard, 2000, p. 96).

Quotation with Signal Phrase

Although the bald eagle is still listed as an endangered species, its ever-increasing population is very encouraging. According to ornithologist Jay Sheppard, “The bald eagle seems to have stabilized its population, at the very least, almost everywhere” (Sheppard, 2000, p. 96).

The students attentively listened to his lecture, taking notes, asking questions, and requesting further explanations. Andy answered the students’ questions as he went through each example on the handout. He articulated that the key to remember when it came to improving quoting skills was to learn signal expressions. He reiterated that the students should try to use common signal phrases such as “According to ...” and “In the words of the researcher ...” He also presented signal verbs such as “acknowledge, imply, maintain, state, illustrate, point out, etc.” which were taken from Diana Hacker’s (1995) *A Writer’s Reference*. He highlighted the importance of using the verbs in order to integrate sources more effectively into their writing.

Then, Andy had the students work on some exercise that they had to find suitable signal phrases and signal verbs with their group members. After the quoting techniques exercise, Andy addressed paraphrasing techniques in depth. He provided his students with two paraphrase versions of one original passage and asked them to compare the two versions with their group members. He asked the students to identify any form of plagiarism that the author committed in paraphrasing the original source and to elaborate on which version was acceptable and which version was not acceptable. He reiterated the importance of acknowledging the source each time

for borrowing either any ideas or language expressions in order not to commit plagiarism. Before the beginning of the research paper unit, Andy addressed the concept of plagiarism again with a focus on what should be cited and what does not need to be cited and conducted an additional APA citation tutorial session in a computer laboratory after the plagiarism exercise in the classroom.

The summary unit of Andy's class ended with a peer review of the students' early draft of their summary of the article "The Decline of Neatness" written by Norman Cousins. It was the first writing assignment of his class, which accounted for 15% of their total grade. In a very similar approach, both Yeonjun and Sandra addressed paraphrase techniques and quoting techniques in depth in their classes. The students' first assignment in Sandra's class was also the summary assignment, which accounted for 15% of the course work. During their instructions on summarizing, paraphrasing, and quoting techniques, each instructor reiterated that any forms of language copy or idea copy without source acknowledgment were basically acts of plagiarism, and they also highlighted the importance of learning all the essential paraphrasing and quoting techniques in order not to commit plagiarism.

The instructors' thorough instructions on summary writing—involving the paraphrasing and quoting techniques in great detail—point out that summary writing is an integral part of academic writing training in the L2 program. Summary writing is regarded as one of the essential EAP skills in academic writing (Edge, 1983; Jordan, 1997; Swales & Feak, 1994). The summary writing instruction in the L2 classroom is another example of how EAP classroom practice is focused on general writing skill that can be transferred and applied to other literacy situations in which the students are engaged during and after their ESL class. The implications of general

writing skills instruction will be further examined both in the Discussion and Summary section and in the following chapter.

APA citation training. Each instructor addressed the APA citation rules for both the in-text citation and references in great detail in their classes. Among the instructors, Yeonjun provided the most extensive training on APA citation rules. From the beginning of his semester, he provided thorough explanations about what should be cited and what does not need to be cited by explaining fundamental differences between “fact” and “opinion”. He stressed the importance of following the APA styles in each assignment of his class. Each of his assignment guidelines included a separate section titled “APA Style”, which emphasized “Whenever you cite/quote an outer source, **you must follow the APA style**” (bold and underline in the original document). He emphasized that learning the source citation rules was a crucial element of US academic writing skills and it would eventually help the students to reinforce his argumentative writing skills.

Throughout the semester, Yeonjun provided very intensive training on the APA citation conventions using both power point slides as well as group and individual activities based on various handouts. During the research paper unit, Yeonjun had another plagiarism detection exercise to enhance his students’ awareness of plagiarism based on a variety of specific scenarios. It was evident that the practice of avoiding plagiarism was one of the essential skills he wanted to inculcate in his students.

During the interview (January 3, 2007), Yeonjun articulated the reason for providing such thorough APA citation instructions for his students:

They are in a particular instructional setting, that is ESL 115. APA is required by this course although, maybe in other classes, they need to follow different conventions. I perceive this as *training*. Actually, I don’t expect them to remember all the rules. I want them to familiarize with a kind of writing conventions that they need to follow. APA is one example. *What I want them to have is not APA per se but the kind of training and the knowledge of rules that they need to find for their citations ...* This is a writing class, so I

was really strict about their citations and quotations, *but I think that it was a necessary training*. After this training, if they go anywhere they would not have problems because they went through this strict training. (italics added for emphasis)

Each instructor's thorough instructions on the APA citation rules, especially in Yeonjun's class, are a clear contrast to the MLA citation training in the L1 program. As articulated in Chapter Four, the L1 program puts emphasis on the importance of engaging students in the *theoretical basis* of using sources. The underlying idea of the "*theoretical basis* of using sources"—rather than inculcating certain source use skills in students—highlights that the writing teacher should not teach just one single writing skill that a student can master and apply to every literacy event: instead, the writing teacher should lead students to engage in the *practices* that will help them to understand the rhetorical context, the audience, the purposes, and the strategies available for them to communicate their ideas in the given context. The "*theoretical basis* of using sources", which signifies a developmental model for writing instruction, is a clear contrast to the "skills-model" for writing instruction in the L2 program. As explained in Chapter Five, although it was only one class meeting, Joseph was the only instructor who addressed the MLA citation styles in his class. He covered the citation training in one class meeting by using his own dissertation writing sample and some of the students' writing samples. Both Rachelle and Samuel asked their students to check the reference manuals for the MLA citation conventions without addressing them in class. The main differences of the citation training between the L1 and L2 writing programs will be further examined in the Discussion and Summary section.

Critical Thinking and Logical Reasoning Skills

Another important skill that a student should learn in the L2 writing course is critical thinking and logical reasoning skills. The importance of cultivating students' critical thinking skills is clearly reflected in the ESL 115 Representative Syllabus that "critical thinking skills in

reading and writing are developed through the analysis of various types of writing”. Critical thinking skills in reading and writing in the L2 program are developed with a focus on the student’s ability to identify logical fallacies and hidden assumptions in his argumentation process. This section represents a snapshot of how Andy and Yeonjun cultivated their students’ critical thinking and logical reasoning abilities. Their approaches are a clear example of how L2 writing pedagogy employs critical thinking and logical reasoning as a means of reinforcing a student’s argumentation process. Their approaches to fostering his students’ critical thinking and argumentative writing abilities will be further analyzed in comparison with the L1 instructors’ approaches to critical thinking and critical writing pedagogies at the end of the section.

Critiquing: Detecting logical fallacy. Andy’s approach to developing his students’ critical thinking and logical reasoning abilities is expressed clearly in the opening activity of his Critique Writing unit. For the opening activity, he divided the students into four groups and asked each group to choose one person that should be left out of their ship Alpha Zebra 2934. As he began the new unit on critique writing, Andy said to the class:

“We will practice how we can be critical and what we should look for when we are critiquing. When we critique, we should focus on the issue of reasoning. We should check if the presentation of evidence and validity of assumption can lead to a reasonable conclusion ... Your job as a writer when you write a critique is *to check the line of reasoning*. You need to ask “Is it valid?” or “Is it justifiable?” If it’s a good argument, it really should be a valid argument.” (italics added for emphasis)

Andy explained that each group’s decision about who should be kicked out of their ship should be based on each group’s logical reasoning. He emphasized that each group should be ready to defend why the particular person their group has chosen should be eliminated because the audience—the other teams members—would question if their decision was based on logical reasoning or not. The scenario of “the Colony Ship Alpha Zebra 2934”—which was taken from

www.eslweb.org website managed by the Program Director—was written on the handout as follows:

You and the three other members of your command crew of Earth Colony Ship 2934 have been awakened from Deep Sleep due to a Level One emergency. Meteor damage to the main power supply of your ship has killed approximately 98% of your coldsleep colonists. There is enough reserve power to maintain life support for the crew and coldsleep life support for 8 individuals. Unfortunately, there are 9 people currently in coldsleep. Therefore, you (and the rest of the command crew) must decide which one of the frozen (yet alive) colonists you must pitch out of the airlock, thereby saving everyone else (including yourself!).

Because of the extremely serious nature of this decision your command crew must come to a unanimous decision and formally document the rationale for this decision in a persuasive memo back to Colony Command back on earth (by the way, the last command crew that was forced to reach such a decision was judged to have made a poorly reasoned and arbitrary decision; they are currently serving 50-year sentences on Penal Planet 23).

- ◆ P.S. Because the power supply is rapidly dwindling you have only 20 minutes to make your decision.
- ◆ P.P.S. As the command crew, you are vital to the success of the mission and may not be lost (sorry, no noble self sacrifice).
- ◆ P.P.P.S. This voyage is a follow-up mission to colony ship 2933, which was sent to the same distant planet you are travelling to. Unfortunately, the results of that mission are not currently known as radio contact was lost with that ship shortly before landing (there may be a thriving colony of 75 people or just a giant crater where the previous ship crashed).
- ◆ P.P.P.P.S. No matter what, this is a one-way mission. Either the colony survives or dies—it all depends on you!

Colonist Manifest

1. Famous physicist- Male
2. Factory worker- Female
3. Naturopath, pregnant- Female
4. Chemical Engineer- Female
5. Teacher (wood shop and metal shop)- Male
6. Brain Surgeon- Female
7. Builder/handyman- Male
8. Farmer- Male
9. Geologist- Male

The students came up with a variety of responses: Group A argued that the famous physicist should be kicked out; Group B chose the farmer; Group C argued that the teacher should be left out; and Group D chose the builder/handyman. The exercise generated *a really enthusiastic class debate* among the students. Each group—the famous physicist group, the farmer group, the

teacher group, and the builder/handyman group—defended their positions *passionately* about why the particular person that their group chose was the least important person and should be kicked out of their ships. The students defended their arguing points and refuted counter-arguing points as if they were engaged in a debate in *the courtroom*. Andy commended their passionate debate and articulated the rationale for such an activity to the students as follows:

All of you did a great job. Each group's argument is definitely valid and reasonable. As you can see, different people have different perspectives ... The implications of this activity for academic writing are that you should learn to defend your position based on your logical reasoning. Remember that it is crucial you come up with a logical reason in order to make a valid argument ... As long as you can defend your position and critically analyze others' arguments and make your point based on your critical evaluation, then, it is okay.

Then, Andy engaged the students in another logical thinking activity, which asked the students to determine if each conclusion logically follows from the two premises. The following syllogisms are some of the examples used in this activity:

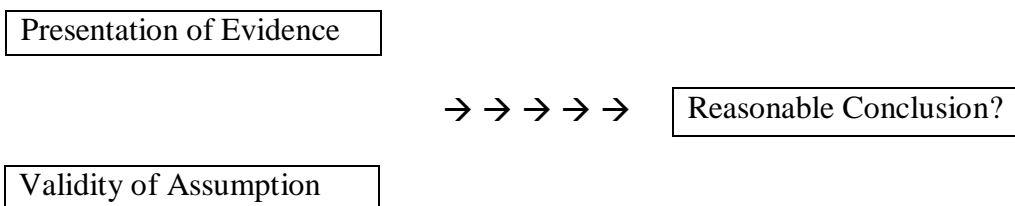
1. Faddish clothes are expensive.
This shirt is expensive.
This shirt must be part of a fad.
2. When a storm is threatening, small-craft warnings are issued.
A storm is threatening.
Small-craft warnings will be issued.
3. The Pulitzer Prize is awarded to outstanding literary work.
The Great Gatsby never won a Pulitzer Prize.
The Great Gatsby is not an outstanding literary work.

Andy led the class discussion after the students worked on the questions for about 20 minutes with their group members. As Andy asked for the students' opinions on Question 1, several students immediately responded that the statement—"Faddish clothes are expensive. This shirt is expensive. This shirt must be part of a fad"—was not valid because the characteristics of faddish clothes always depended on the very definition of a fad. A student articulated that "just because

the shirt is expensive, we cannot say that the shirt is part of the fad, so it was not a valid statement.” For the second question—“When a storm is threatening, small craft warnings are issued. A storm is threatening. Small craft warnings will be issued”—a student provided a prompt response that it was a valid statement because it was “an inductive argument based on a causality relationship.” Andy agreed that it was a valid statement saying that “the premise is that when a storming is threatening, small-craft warnings are issued, so we know that small-craft warnings will be issued when a storm is threatening. So, the relationship between the two ideas is definitely logical and clear”. A similar question and response session was made for the rest of the questions on the handout. The students actively participated in the debate: they made earnest efforts to demonstrate their logical reasoning while refuting the counter-arguing points of their classmates.

Narrative of validity and logical reasoning. The critical thinking exercise, which aimed to develop the students’ ability to find logical fallacy and logical reasoning to make a valid argument, continued in the next class meeting. He began the class by reminding the students of the importance of paying attention to the line of reasoning based on the following handout titled “Introduction to Critical Evaluation”:

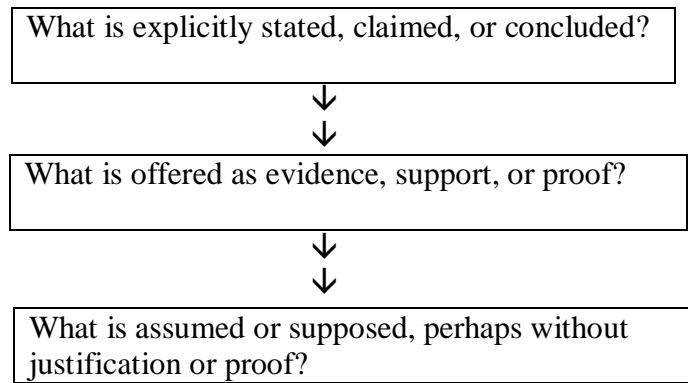
Line of Reasoning:



Question 1: How do we begin?

Analysis: The process of breaking something (e.g. an argument) down into its components in order to understand how they work together to make up the whole.

Figure 8 (Continued)



Question 2: How could we be critical?

Give Alternative Explanations:

A possible competing version of what might have caused the events in question because it too can account for the observed facts.

Question Assumptions:

A belief, often unstated or unexamined, that someone must hold in order to maintain a particular position, something that is taken for granted but that must be true in order for the conclusion to be true.

Give Counterexamples:

An example, real or hypothetical, that refutes or disapproves a statement in the argument.

Figure 8. Handout used for the introduction to critical evaluation.

Andy put the handout transparency on the overhead projector and went over each point on the handout. He stressed the importance of focusing on the author's line of reasoning, while paying attention to the author's presentation of evidence and the validity of his assumption to reach a certain conclusion when it came to writing a critique as follows:

Remember that, when you write a critique and analyze an argument, you should always pay attention to how the author reaches a conclusion ... You really should focus on examining the writer's reasoning, I mean, you should pay attention to whether the facts or the premises the writer uses support his or her conclusion or not ... In other words, you should evaluate the author's argument based on the line of his or her logical reasoning to reach the specific conclusion and see if there is any logical fallacy. This is the most important thing when it comes to writing a critique.

Andy demonstrated how to question assumptions and how to present alternative explanations and counter-examples in order to become *critical* based on the following handout titled "Critical

Evaluation Exercise”. There were three scenarios, all of which were adapted from the GRE analytical writing section (http://www.ets.org/gre/general/prepare/sample_questions). The following is the first scenario:

The cities of East Sacunda and West Sacunda are in an earthquake-prone area. Since 1985, both cities have had stringent building codes requiring all new buildings to have specific features designed to prevent damage in an earthquake. Buildings built before 1985 are exempt from the codes, but many building owners have modified their buildings to make them conform to the 1985 codes. Last year a major earthquake hit the area, and many people lost their homes. The number of people who were left homeless was much higher in East Sacunda than in West Sacunda, however, so we can conclude that building owners in East Sacunda were less likely to modify their buildings so as to bring them up to the 1985 code standards.

Conclusion: _____

Facts/Evidence: _____

Is the argument plausible or valid?

Yes! _____

No! Alternative explanation: _____

Unjustifiable assumption: _____

Counterexample: _____

Andy asked the students to work on the exercise with their group members for about 15 minutes and then led the class discussion on the first scenario. He began by asking the students to point out the concluding statement of the scenario and if they thought the conclusion was valid or not. Most of the students agreed that the concluding statement was not valid, because it was not clear if the all the buildings in the East were built before 1985 or not. Andy asked the students to come up with alternative explanations since it was not a valid statement. Some of the students answered that the building structures in the two areas could be different. In other words, if the buildings in East Sacunda were weaker than the buildings in West Sacunda, the buildings in East Sacunda could collapse more quickly during an earthquake. Some students immediately answered that the geographical structures of the two places could be inherently different too. That is to say, if the houses in the East were built on the top of a hill when the houses in the West

were built on the plain, obviously when an earthquake hit the region, it was obvious that the houses on the hill top were much more likely to collapse. Andy commended their responses and led them to think about the situation that the center of the gravity of the earthquake was in the East; then, regardless of the building structures in the two regions, the earthquake was going to hit the buildings in the East simply because the center of the gravity was in the East.

The students actively participated in the discussion answering Andy's questions and asking for further explanations. They continued to work on the second and third scenarios as an individual task first and then discussed their answers with their group members when they were finished. The second scenario was about the budget deficit for the Grandview Symphony, and the third scenario was about wood used as fuel for heating and cooking in different countries. They were followed by the same set of questions and prompts as the first.

The critical evaluation exercise generated *a really enthusiastic class debate*. The students came up with a variety of arguments and counter-arguments to interrogate the underlying assumptions reflected in the concluding statement of each scenario. They made sincere efforts to evaluate the author's line of reasoning in each scenario and to articulate their perspectives on the validity of the concluding statement of each scenario. Both "the Colony Ship Alpha Zebra 2934" and the "Critical Evaluation Exercise"—adapted from the GRE critical thinking and analytical writing section—were the activities that led to the students' *most active participation* during the semester in Andy's class. Among the students, especially, the six Malaysian students who were majoring in actuarial science took a leading role in both "the Colony Ship Alpha Zebra 2934" and the "Critical Evaluation Exercise". They articulated their perspectives using some mathematical and economic concepts and sometimes helped their classmates to understand the very idea of detecting logical fallacy during the debates.

During my observation of Andy's class, it was clear that Andy created a learning environment that fostered a student's active communication with both their group members and the instructor, while guiding the students to provide alternative explanations, question assumptions, and give counter examples. It was clear that his aim to improve the students' critical thinking and logical reasoning abilities was interconnected with enhancing his student's communicative abilities. As the students were enthusiastically participating in the activities defending their positions passionately during the debates, each student's active communication with both their group members and the instructor seemed to be fostered quite naturally. Thus, Andy's emphasis on the idea of being *critical*, which means being *logical* in his class, was deeply interconnected with the idea of being *communicative*.

During the interview (May 10, 2007), Syafig, a freshman in Actuarial Science from Malaysia, explained that most Malaysian students who study in the US are quite familiar with this kind of exercise, because they had to take a class called "Fundamentals of Critical Thinking and Communications" when they were in the American Degree Foundation Program—a program designed to help Malaysian students' transition into the US educational system. The students in the American Degree Foundation program are required to take the critical thinking class along with Speech and Communication Class, Grammar Class, Writing Class, American Culture Study, etc. He explained that, in the "Fundamentals of Critical Thinking and Communications" class, he had a lot of critical thinking and logical reasoning activities, which were very similar to "the Colony Ship Alpha Zebra 2934" and the "Critical Evaluation Exercise" in Andy's class.

Syafig further explained that critical thinking exercise in Andy's class was very effective to develop an international student's thinking and reasoning skills because they are based on

hypothetical situations. He articulated his perception of hypothetical critical thinking skills training in the ESL writing classroom in comparison with a rhetoric writing course:

The hypothetical assignment develops our logical and reasoning abilities, but for example, in the rhetoric class, they reason based on the reality. The real situation is more interesting because it might happen, compared to the hypothetical situation, because hypothetical situation is based on your logic and your backgrounds and your reasoning. But if you are asked to critique the government, as a student, it's not good because there is a professor in your class ... *If you come up with a negative reasoning, like about some political issues, it's not good. But for the hypothetical assignment, because it will never happen anyway, you can say whatever a good thing or a bad thing about the issue. In the real situation, if I focus on my own opinion, it will affect my grade and others.* (italics added for emphasis)

His perception—critical thinking training in the ESL classroom is based on a hypothetical situation not on reality, so you can say “whatever a good thing or a bad thing about the issue because it will never happen anyway”—is very important when exploring the L2 instructors’ approaches to critical thinking training.

As illustrated throughout the section, the critical thinking skills that Andy promoted in his class were deeply interconnected to the idea of detecting logical fallacy. His critical thinking and logical reasoning training appeared to be aligned with mathematical thinking, which sometimes made me feel as if I was observing a mathematics class during the Critique Writing unit of his class. The critical thinking training in Andy’s class points out that critical writing skills pedagogy in the L2 program is ultimately detached from the socio-political, ideological, and economic domains of the student’s learning and has “an apolitical orientation towards a general questioning skepticism” (Pennycook, 1999, p. 334). It reminds us that the way the students in the L2 program are inducted into the critical thinking and critical writing practices is very distinct from the way students in the L1 program are inducted into the critical thinking and critical writing skills practices in the L1 program. As articulated in Chapters Four and Five, in the L1 program, critical thinking begins when the learner makes *connections* between her everyday

experiences, the social conditions of her community, and her coursework. The notion of “being critical” in the L2 classroom—which is not connected with the student’s everyday practices and experiences—will be further analyzed in comparison with the L1 program in the section “Thinking Skills Instructions in the Writing Classroom”.

Ways with logic: Using logical reasoning in argumentation. Throughout the research, it was clear that the L2 instructors use critical thinking and logical reasoning exercises to enhance international students’ understanding of the importance of making a coherent, solid argument by presenting the evidence and data that support their argument. Andy’s class demonstrates how he used thinking and reasoning skills training to help his students write a critique assignment. Yeonjun’s class is another clear example of how L2 writing pedagogy employs logical reasoning as a means of reinforcing argumentation in academic writing.

Yeonjun’s session titled “Supporting Arguments” began with asking his students to explore the idea of logical reasoning by presenting two different reasoning styles: deductive reasoning and inductive reasoning. He presented the deductive reasoning example that “All human beings die. You are a human being. Therefore, you will die” and asked the students to explore the relationship among the ideas. He explained deductive reasoning as “a conclusion regarding a specific case is made based on a generally accepted premise, principle, or fact.” Then, he presented the following statement “Abraham / John / Amy ... and many others died. All of them were human. Therefore, all human beings die” and asked the students to explore the relationship among the ideas in the statement. In contrast to the deductive reasoning, Yeonjun presented an inductive reasoning as “a general probable conclusion is drawn based on the observation of a common pattern existing in many specific cases”.

Based on the definitions of the two concepts, “inductive reasoning” and “deductive reasoning”, Yeonjun guided his students to explore various types of logical fallacy such as Sweeping Generalization, Hasty Conclusion with Inadequate Support, Non Sequitur (the evidence is irrelevant), Causal Fallacy, Ad hominem Attack (personal attack), Circular Reasoning, ($A \Rightarrow B?$ or $B \Rightarrow A?$), and False Dichotomy or False Dilemma. The examples he used during the exercise were adapted from Ann Raimés’ book (2005) *Keys for Writers*, and the following two slides of the seven slides presented illustrate his power point presentation.

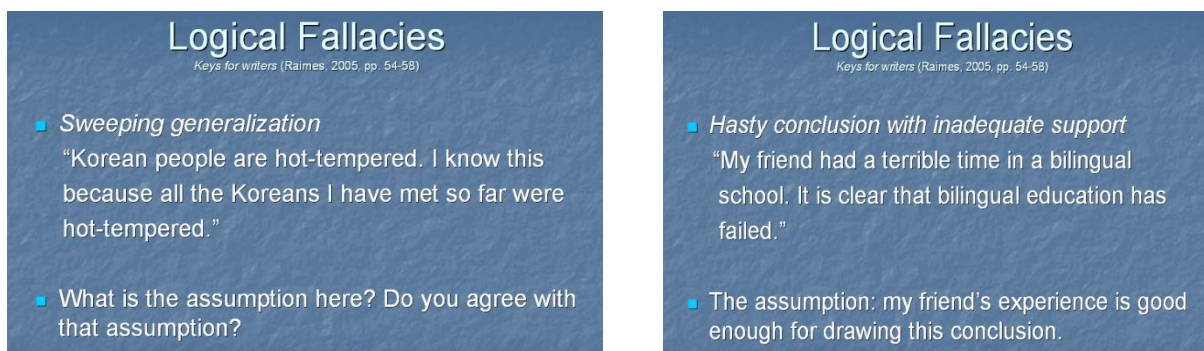


Figure 9. Examples demonstrating logical fallacies (adapted from Raimés, 2005).

For each fallacy example, Yeonjun asked the students to explore the validity of the assumption embedded in the statement and if they agreed with the assumption or not. He provided very detailed explanations about why each example contained a form of logical fallacy. During his instructions, his students actively participated in the session asking him questions and requesting for further explanations. He answered each question from the students by providing specific examples based on his own experiences as well as the listed examples from Ann Raimés’ book (2005) *Keys for Writers*.

Yeonjun also addressed the idea of logical fallacy again through “the Fall-Out Shelter” activity, which was very similar to “the Colony Ship Alpha Zebra 2934 ” in Andy’s class. The students were asked to choose one male and one female who would restart the world from the

provided list and to present logical reasons why they chose the particular couple and to refute their classmates' arguing points. His students participated very actively in the Fall-Out Shelter activity in a way very similar to that of the students in Andy's class. Toward the end of the semester, Yeonjun provided further instructions on logical reasoning in a session titled "Detecting Logical Fallacy Practice" based on questions adapted from Ilona Leki's book (1995) *Academic writing*. He asked the students to evaluate each argument and decide whether each argument was reasonable enough and to refute the arguments that they thought were not valid.

During an interview (January 3, 2007), Yeonjun reiterated that improving a student's logical thinking abilities was a crucial goal to be achieved in a college writing classroom, because the student's logical thinking ability would ultimately reinforce the development of his argumentative writing abilities. He elaborated on the rationale for designing such logical thinking activities for his students in the writing classroom during the interview:

I use argumentation to promote their ability to use argumentation in their research-based essays and papers. Argumentation is not a unitary concept, I know, but I interpreted argumentation in my course as an ability to make a case, logical case, and to refute other people's arguments ... The main reason that I included these activities in my class was that because they have to avoid unnecessary criticism from other people. *They have to make a logical argument in the first place*, right? And then they have to be able to criticize their own arguments and they have to be able to criticize other people's arguments. (italics added for emphasis)

Yeonjun emphasized that "logical thinking is prerequisite for critical thinking because logical thinking is broader than critical thinking" and "logical thinking would actually cover critical thinking". He further noted that it was important to make a distinction between logical thinking and critical thinking to help a student understand the importance of using both thinking modes in order to make a stronger and more valid argument. His perception of logical thinking as an ultimately a bigger concept than critical thinking is important when exploring the L2 program's literacy practices. His approach to thinking skills instructions resonates with the way the program

promotes a scientific view of literacy. It reminds us that the notion of “being critical” in the L2 classroom is detached from the student’s everyday practices and experiences. The distinctive perceptions of “critical thinking” between the L1 and L2 programs and different methods of thinking skills instruction as a means of reinforcing a student’s argumentative writing skills between the programs will be further analyzed in the section “Thinking Skills Instructions in the Writing Classroom”.

Learning to write a critique in the L2 program. The second assignment in both Andy class’s class and Sandra’s class was a critique writing, which accounted for 15% of the total grade in their courses. This section represents a snapshot of how Andy and Sandra guided their students to write a critique assignment in their classes.

After the critical thinking and logical fallacy exercise, Andy introduced the main features of critique writing. He articulated that basically writing a critique was to combine a summary with an evaluation. He put the following handout titled “The Characteristics of Critique” on the overhead projector and started a lecture about fundamental characteristics of a critique based on the handout.

Critique = Summary (Objective) + Evaluation (Subjective)

1. A critique begins with a brief summary of an argument.
2. The summary accurately communicates main ideas from the argument.
3. The summary includes details ONLY relevant to your critical evaluation.
4. Your evaluation carefully identifies conclusion(s) of the argument drawn from available evidence and/or important assumptions underlying the argument.
5. Your evaluation carefully examines the plausibility of the line of reasoning (how well does the argument go from available evidence to conclusion).

Andy reminded the students of the characteristics of a successful summary that they learned in the previous unit and asked them to follow the basic guidelines when they write the summary component of their critique; and for their critical component, they should focus on if the author’s

line of reasoning made a good sense or not. He elaborated on the fourth and fifth points that their evaluation should examine the plausibility of the author's line of reasoning to reach a certain conclusion in his argument, as well as identify the conclusion of the argument drawn from the evidence and the assumptions underlying the argument.

Then, Andy explained how to organize ideas in a critique assignment. His lecture began by explaining that a typical form of critique consisted of summary, transitional paragraph, and critical evaluation. He put the transparency of the handout titled "Language Focus: Combining Summary with Evaluations", which was adapted from Swales and Feak (2004) *Academic writing for graduate students: Essential tasks and skills*. He illustrated how to combine a summary with a critical evaluation and introduced some common ways to begin a transitional paragraph in a critique based on the handout. He led the students to pay attention to the transitional words on the handout such as "The author takes a difficult task ... unfortunately ...", "Although we may not agree... we praise the author for ...", "The article is an ambitious feat ... this effort, however, is not fully successful..."

Then, Andy distributed a sample critique, which was his own critique writing sample. It examined the myth of English language learners and teachers about native speakers as ideal language teachers in Robert Philipson's article "ELT: Native Speaker's Burden?" Distributing the sample critique to the students, he said to the students:

When you do your critique, take a look at this sample critique I gave to you. It's about my field of study. But, *don't worry about the content. Just look at the structure and transitional phrases* and see how you will write your critiques. Just focus on the structure and wording, okay? Please use this as a model for your critique. (italics added for emphasis)

Sandra also provided the students with her own critique of the same article, Robert Philipson's article "ELT: Native Speaker's Burden?" Distributing the sample critique to her students, Sandra

stressed again that the students should pay attention to *the organization and language* used in the critique not the content of the critique. Both of the instructors wrote the critiques using the same article as part of their course work in the EIL 445 (Second Language Reading and Writing) in the MATESL program.

The next day, Andy sent out the following email reminder to his students about their critique assignment, the second assignment of the class, as follows:

The length of your critique should be approximately two full pages. The summary section should not exceed one-third of your critique. *Your job in this assignment is not to write a response as to whether or not you agree with the author's ideas; instead, your job is to analyze the line of reasoning, and give a critical evaluation of how well you think that the author draws his conclusion from the evidence he mentions in the article.* (italics added for emphasis)

Andy's constant stress on paying attention to the author's line of reasoning—without considering whether the student agrees with the author's position on the issue or not—is very important when exploring his approach to fostering the students' critical thinking and critical writing abilities.

The focus on the structure and organization of writing—rather than the content of writing—reminds us of the strong influence of current-traditional rhetoric and contrastive rhetoric on the L2 instructors' pedagogical practices. The focus on the structure and organization of writing is also clearly reflected in the way Andy guided his students to write a research paper based on the IMRD (Introduction, Methods, Results, and Discussion) format. During the research paper writing unit, he often made a statement “Just focus on the organization. Just mark the IMRD in the article. This is a well-structured research paper *although the content is weird*”. The separation of content from organization is one of the major differences in cultivating a student's critical thinking and critical writing skills between the L1 and L2 programs, which will be further discussed in the section “Thinking Skills Instruction in the Writing Classroom”.

The class activities examined in this section illustrate Andy's sincere efforts to foster his students' critical thinking and critical writing abilities, by leading them to find hidden assumptions and fallacies, while paying attention to the author's line of reasoning and on the organization and structure of his writing before the content of writing. Throughout the Critique Writing unit, Andy constantly made remarks such as "Just focus on the organization and don't worry about the content", "Focus on the author's line of reasoning to see if it's a valid argument or not", "Pay attention to the assumption underlying the statement", and "See the connection between the provided evidence and the concluding statement". His class activities demonstrate that the student's ability to identify logical flaws in his argumentation process is fundamental when developing his critical thinking and critical writing abilities. The focus on developing a student's critical thinking and logical reasoning skills to make a valid argument—while guiding the student's ability to identify the organizational and linguistic features of an article and the function of each paragraph—is one of the common features among the four ESL writing courses that I observed during both the pilot study and the current research.

Thinking skills instruction in the writing classroom. Critical thinking is one of the buzzwords or slogans we often hear these days in many disciplinary fields including both in L1 and L2 writing studies. Although both the L1 and L2 writing programs highlight the importance of cultivating students' critical thinking abilities in their writing courses, a definition of the notion of critical thinking is not clearly provided by either of the programs. When people hear the notion of critical thinking, perhaps, many people may associate the concept with higher-order thinking skills such as synthesis, evaluation, inference, analysis, and comprehension (Benesch, 1993). Critical thinking scholars Robert Renaud and Harry Murray (2003) note that common definitions of critical thinking include the following five elements: identifying central issues and

assumptions; making correct inferences from data; deducing conclusions from provided data; interpreting whether conclusions are warranted; and evaluating evidence or authority. They articulate that the person's ability to identify assumptions and evaluate evidence is the crucial element when it comes to a discussion of critical thinking skills.

The class activities examined in this section illustrate how L2 writing pedagogy employs logical reasoning as a means of reinforcing a student's argumentation process. The critical thinking and critical writing skills training—which focuses on helping students to detect logical fallacies in an argumentation process and on focusing on analyzing the organizational and linguistic features—points out that the very understanding of “being critical” in the L2 writing classroom is focused on the cognitive and psychological domain of learning rather than on the socio-ideological domain of learning. We can see that critical approaches in the L2 classroom are detached from the socio-political, ideological, and economic domains of the student's learning. It is clear that the L2 program promotes the instruction of thinking and reasoning skills in its writing courses quite *explicitly*. The instructors' pedagogical practices indicate that critical thinking and logical reasoning are perceived as a *skill* that can be taught and tested as a set of value-neutral and apolitical reasoning abilities. That is, critical thinking and logical reasoning skills in the L2 program are taught as if they can be transferred and applied to other contexts in a way that the skills of thesis statement and topic sentence, coherence and cohesion, source use and synthesis techniques, and APA citation rules can be applied and transferred to the other literacy situations, in which the students are engaged during and after their ESL class.

The way the students in the L2 program are inducted into the critical thinking and critical writing practices reminds us that critical pedagogy in the L2 program has “an apolitical orientation towards a general questioning skepticism” (Pennycook, 1999, p. 334). It supports

Pennycook's (1999) argument that critical approaches to TESOL should not be confused with the idea of critical thinking, because that critical approaches to TESOL have to do with a political understanding of the context of pedagogy and the development of pedagogical practices aimed at transformation; while critical thinking is generally an apolitical approach to developing a kind of questioning attitude in students. The apolitical approach to developing the student's academic-cognitive skills is aligned with the scientific approaches of applied linguistics, which is informed by American structuralism and behaviorist psychology (Holliday 2005; Johnson 2004; Rodby 1992; Silva & Leki, 2004; Wong 2006). It reminds us of the L2 program's situated perspective within the EAP tradition and the academic affiliations of the program with the disciplines of TESOL and applied linguistics, which are historically quite concerned with the practical applications of linguistic theories and procedures to language teaching and learning (McKay, 1993a, 1993b; Pennycook, 1994a, 1994b, 2001; Prior, 1995, 1998; Rodby, 1992; Swales, 1990; Zamel, 1993, 1995).

The way the students in the L2 program are inducted into the critical thinking and critical writing practices is very distinct from the way students in the L1 program are inducted into the critical thinking and critical writing skills practices. While the students in the L2 program are constantly encouraged to question assumptions, to look for logical fallacies, and to give alternative explanations and counter examples, the students in the L1 program are persistently asked to question and challenge the dominant ideologies and practices in society and the power relationships and to take a stance on contemporary social issues. As illustrated in Chapter Four and Chapter Five, critical thinking in Rachelle's and Joseph's classes begins when the student makes *connections* between her everyday experiences and the social conditions of her community and her coursework. Their students are persistently encouraged to seriously think

about their everyday experiences and practices in relation to the social structure; and to explore how the individual and the social structure work in relation to each other. The instructors' pedagogical practices demonstrate how the writing classroom becomes a site of (re)mediation of structuring and interpreting the students' daily experiences, as well as a site of critique of the discursive practices within the realm of cultural politics and power. Thus, the idea of critical thinking and critical writing skills training in the L1 program goes hand in hand with the idea of citizenship training.

Here it is important to note that the L1 instructors I observed did not use any thinking skills materials or activities per se in their courses; they did not address critical thinking skills explicitly in their classes. The L1 instructors' approaches to fostering their students' critical thinking abilities point out that the students in the L1 program are typically socialized into the critical thinking and critical writing practices that draw on the shared socio-cultural knowledge and values between the instructors and the students. That is, although the program highlights the significance of cultivating students' critical thinking in their writing courses, critical thinking skills are cultivated much more *implicitly* rather than taught as separate skills. The findings of my study highlight the difficulties international students may have when they *transition* into their content courses that emphasize critical thinking and argumentative writing that draw on shared cultural knowledge and social values between the student and the instructor.

Research Paper Writing and Oral Presentation Skills

This section explores the participating instructors' approaches to teaching their students how to write a research paper, which is the final project of their writing courses. The way the three instructors guided their students to write a paper research paper differed. Both Sandra and Andy encouraged their students to write their research papers based on the IMRD (Introduction,

Methods, Results, and Discussion) format. Yeonjun did not use the IMRD format; instead, he asked his students to choose any rhetorical pattern that was suitable for the topic of their research paper such as Problem and Solution, Cause and Effect, Compare and Contrast, Advantage and Disadvantage, Argumentation, Narrative, Process, and so on. Yeonjun's approach to leading students to find an appropriate pattern for their papers was illustrated in the section "Organization: Formats and Patterns".

The research paper project in Sandra's class accounted for 50% of their total grade: the annotated bibliography (15%), the IMRD research paper (25%), and oral presentation of their research paper (10%). In Andy's class, the research paper project also accounted for 50% of the total grade, which included the annotated bibliography (20%), the IMRD-based research paper in combination with the oral presentation component of the paper (30%). In Sandra's class, the students were required to a 4-8 page long research paper citing at least five academic sources. In Andy's class, there was no minimum page requirement, but the students were encouraged to write no more than 8 pages and to cite at least 3-5 sources. The research project in Yeonjun's class accounted for 25% of their total score. His students were required to write a 6-8 page long research paper citing at least 4 sources based on any rhetorical format suitable for their topic. The students were not required to make an oral presentation of their research paper because they had to make an oral presentation of their group projects, which accounted for 25% of their grade.

In order to provide a more concrete sense of how research papers were taught, I will provide a detailed examination of Sandra's class. Sandra's coverage seemed relatively typical, and particularly close to Andy's approach, which also emphasized the IMRD-based research paper. The research paper unit in their classes consisted of three parts: annotated bibliography writing skills, IMRD-based research paper writing skills, and oral presentation skills. The

IMRD-based research paper writing processes included the session of finding a suitable research paper topic, learning the components of the IMRD-based research paper, sample research paper discussion, and APA citation training. Their instructions on the IMRD-based research paper writing were followed by oral presentation tutorial sessions.

Annotated bibliography. Sandra began her research paper unit by addressing annotated bibliography writing skills. She stressed that writing an annotated bibliography would help them find the sources they would need for their research papers and analyze the sources before they began their research papers. She articulated that learning writing annotated bibliography was a very crucial skill to be developed for academic writing, because writing annotated bibliography would eventually provide them with additional practice to improve their summarizing and critiquing skills.

Sandra's lecture about annotated bibliography writing skills covered the definitions, processes, purposes, formats, and examples of annotated bibliography based on various handouts, which were adapted from the owl.english.purdue.edu website. The annotated bibliography assignment in her class accounted for the 15% of a student's total grade. The students were required to write their annotated bibliography about at least three sources related to the topic of their research papers and to include a brief summary of the source and explain how the particular sources would be relevant for their research papers.

Introduction to writing a research paper. Sandra's lecture session on "Introduction to Research" began with a discussion about various definitions of the concept of research. She stressed that "Research is not just a summary of the student's existing knowledge on his topic; Research is not just "a patchwork/compilation of facts and quotations; and Research is not just discourse of their writer's personal opinions or arguments". In contrast with the explanations, she

presented that research is “a systematic search, analysis, and synthesis of information on a definable problem that either arrives at a solution or offers an informed opinion”; and research is “*objective*” and “*specific*”. During her lecture, she stressed to the students in order to do quality research their topic must be fairly narrow, and that the writer should provide specific facts, data, and information from valid sources because a research paper should contain more than the writer’s personal opinions and arguments.

Then, Sandra elaborated on differences between primary research and secondary research based on the following power point slide:

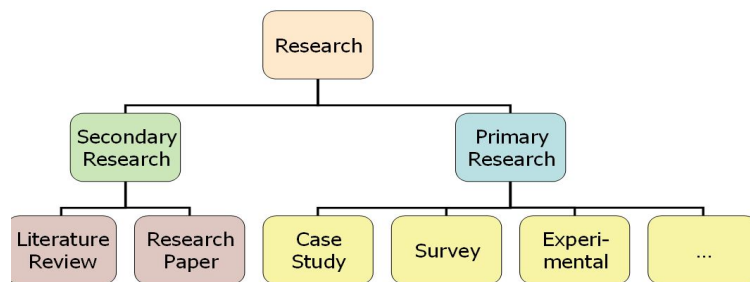


Figure 10. Chart illustrating distinctions between primary and secondary research.

She explained that the writer should be actively involved in the data collection processes when they wrote a primary research paper; while for the secondary paper, the writer did not need to be involved in the data collection process since the writer could just analyze the findings of research conducted by other people by writing a literature review or a research paper. She explained that the students in this ESL 115 class would do secondary research, because they did not have time to collect all the data they would need to write their research paper.

Sandra further explained that their research papers would fall into the categories of Cause and Effect, Advantages and Disadvantages, Problem and Solution, and Argumentation. She presented research paper examples that could be suitable for the common rhetorical patterns. The following slide illustrates some of the examples she used during her instructions:

Your research paper will fall into one of the following categories:

- a. explore the causes or effects of a particular event or phenomenon (e.g. how e-mail has changed the way we communicate, or how cult leaders gain control)
- b. evaluate the advantages and disadvantages of a policy, event, theory, etc. (e.g. the advantages and disadvantages of developing solar power as an energy source)
- c. describe a problem and propose a feasible solution for it (e.g. a solution to the spread of the AIDS epidemic)
- d. argue or persuade that a position is correct (e.g. animal testing is no longer necessary)

Figure 11. List of research paper categories.

Providing specific examples for the rhetorical models, Sandra helped the students to understand how to organize their research paper according to the patterns. The way she explained the rhetorical models during the session were quite similar to Yeonjun's approach, which I examined earlier in the section "Organization: Formats and Patterns".

Then, Sandra provided further instructions about research paper organization based on the following table:

Research Report Introduction Methods Results Discussion (Conclusion)	Argumentative Introduction Argument 1 Argument 2 Argument 3 Argument 4 Conclusion
Problem-Solution Introduction Problem Solution 1 Solution 2 Solution 3 Conclusion	Advantages-Disadvantages Introduction Advantage 1 Advantage 2 Disadvantage 1 Disadvantage 2 Conclusion

Figure 12 (Continued)

Cause-Effect (1)	Cause-Effect (2)
Introduction	Introduction
Cause	Effect
Effect 1	Cause 1
Effect 2	Cause 2
Effect 3	Cause 3
Conclusion	Conclusion

Figure 12. Table illustrating common approaches to research paper organization.

Sandra explained that an IMRD (Introduction, Methods, Results, and Discussion) paper would basically represent a format of a “*Research Report*” and pointed out differences between the IMRD research paper and other types of papers that were based on the formats of Argumentation, Problem and Solution, Advantages and Disadvantages, and Cause and Effect. She reminded the students of the rhetorical patterns that they learned in the previous class. The influence of the current-traditional paradigm for teaching writing is clearly displayed in Sandra’s approach to guiding her students to write a research paper—the final project of her writing class. During the research paper unit, both Yeonjun and Andy also made earnest efforts to help their students to choose a pattern that would be suitable for the topic of their research papers. During my observation, it was quite clear that the current-traditional approach is the fundamental basis of the rhetorical patterns approach to teaching writing in the L2 program.

The L2 instructors’ approaches to teaching a research paper are quite distinct from the way the L1 instructors I observed taught a research paper in their courses. As articulated in Chapter Four and Chapter Five, the L1 program administrators articulated the significance of moving beyond the library-based research paper that focuses mostly on scholarly sources and encouraged their instructors to design a research paper that leads students to become an integral part of their researching and writing processes. The students in the L1 program are encouraged to use not only scholarly sources but also alternative data sources (e.g. observation, interview, and

survey) and primary data sources (e.g. a lunch menu, the first amendment, a shopping mall, a university statement of purpose, a departmental website, etc). During the research paper unit, the students are guided to understand that everyday objects such as a lunch menu can be a crucial source of their research papers; and their everyday conversations with their classmates and family members can be an essential source of their research papers. The promotion of a fieldwork-based research paper—beyond the limits of the library-based research paper—points to the phenomenological epistemology that underlies elements of the L1 program’s approach to teaching writing. The very ideas of the library-based research paper vs. the fieldwork-based research paper remind us that academic literacy always invites us into a particular methodology, a particular pedagogy, a particular ideology, and a particular epistemology.

Mini-research paper project. One important activity to be noted in Sandra’s research paper unit was a mini-research paper project. Sandra included a mini-research paper project to help her students better understand the processes of choosing a hypothesis, collecting data, and writing an abbreviated version of a research paper based on their findings. She introduced the mini-research paper project as her “*favorite activity*” and articulated that the students would find the mini-research paper activity very helpful for their research paper writing process. In the activity, the students were given an opportunity to be engaged in a data collection process by conducting a simple survey by talking to their classmates. The mini-research paper project was the activity that Muna used for the teaching demonstration during the TA orientation.

Sandra asked the students to choose one hypothesis from the list below considering why the particular hypothesis they chose was worth proving or disproving. The students were given an option to choose (or modify) either one of the hypotheses below or they could come up with their own hypothesis for their mini research paper.

1. All students own a computer.
2. Most students have travelled to at least one foreign country other than the US.
3. Most students prefer tea to coffee.
4. There are at least two students in the class who always get up early in the morning.
5. At least five students can speak three or more languages.
6. Most students exercise at least twice a week.
7. Most students prefer summer to winter.
8. All students have a religion.
9. At least five students do not watch TV.
10. My own hypothesis: _____

The students actively participated in the activity: they conducted a mini-survey based on their choice of hypothesis. They seemed to enjoy the activity walking around the room and asking questions to one another while taking notes. When they came back to their seats, they reformulated their hypotheses based on the mini-survey results and wrote follow-up questions. Then they shared their results with the other students. She stressed that this method would help them prepare their writing of the Discussion session because “accurate inference rather than mere speculation” was essential for them to write the discussion section of their research paper. The next class meeting was held in the computer laboratory, because Sandra wanted the students to write up their mini-research papers based on the surveys they conducted in the previous class.

The mini-research paper project—which is one of the most popular opening activities during the research paper unit among many instructors in the ESL service courses—is another example of how the L2 program promotes a scientific view of literacy, which ultimately shapes the pedagogical culture as well as the methodological culture of the L2 writing program. This mini-survey activity, which was used in Muna’s teaching demonstration during the TA orientation, indicates that a TESOL approach is aligned with the positivist philosophy of science that usually favors quantitative methods.

Learning essential elements of the IMRD research paper. In her session titled “Sections of the Research Paper”, Sandra provided detailed instructions on each component of

the IMRD research paper in each category. Her instructions began by presenting the rhetorical shape of the typical IMRD-based research paper, which was taken from Swales and Feak (2004) *Academic writing for graduate students: Essential tasks and skills* (p. 222). The shape of the IMRD paper is represented through the common symmetrical image of a funnel (the opening paragraph) leading to two narrow (body) paragraphs, and then an inverted funnel (the conclusion) with its widest end on the bottom. Andy also presented the same figure during the research paper unit in his class and introduced the IMRD research paper as “basically a bigger version of the five-paragraph essay”. Both Sandra and Andy helped their students to understand the main features of the IMRD-based research paper, which was also taken from Swales and Feak (2004) *Academic writing for graduate students: Essential tasks and skills*. While Andy’s class was focused on the Introduction and Methods section, Sandra’s class focused on each component of the IMRD research paper in each category. She explained some similarities existed between the Introduction and Discussion sections; and between the Methods and Results sections. Thus, Sandra’s class instructions were divided into the two parts: Methods and Results sections and Introduction and Discussion sections.

Sandra’s instructions began with the Methods section first. She explained that typically research questions should be written at the end of the introduction section although actual interview questions could be written either in the introduction or in the methods section. She further noted that the methods section could be varied depending on whether the author is in the social sciences fields or natural sciences / engineering / some medical research fields. She presented two versions of methods section: a condensed version and an extended version based on the variation in methods sections taken from Swales and Feak (2004) *Academic writing for graduate students: Essential tasks and skills* (p. 227).

Most of the students seemed to have difficulty understanding all the information she presented about the Condensed Method and Extended Method sections. To help the students' understanding of how to write up the Results section of their paper, she had the students work on an exercise with their group members, which was also taken from Swales and Feak (2004) *Academic writing for graduate students: Essential tasks and skills* (p. 240). The students were asked to indicate their decision with Yes or No about which points they should include when they wrote up their results section based on the results of a study that looked into the language of publication of doctoral dissertations in Finland. Sandra asked the students' answers on the questions after the group discussions, but most of the students remained silent. They seemed to have difficulty which statement should be included in the Results section.

In the next class, Sandra addressed the Introduction and Discussion sections. As the key elements of the Introduction section, she presented the following three moves: Establishing a Research Territory, Establishing a Niche, and Occupying the Niche. She explained how to write a strong introduction in a research paper based on a handout, which was also taken from Swales and Feak (2004) *Academic writing for graduate students: Essential tasks and skills* (p. 244). It presents three moves in research paper introductions: Move 1 "Establishing a research territory", Move 2 "Establishing a niche", and Move 3 "Occupying the niche".

Then, Sandra distributed sample introductions taken from three different research papers, which included "The Thermal Conductivity and Specific Heat of Epoxy Resin from 0.1 to 8.0K", "Use of a Writing Web-Site by Pre-Masters Students on an English for Academic Purposes Course", and "Four Good Reasons to Use Literature in Primary School ELT". Sandra asked the students to choose two out of the three introductions and to identify the moves in the passages. After the group discussions, Sandra called for the students' attention and asked them to share

their answers with the rest of class. Although Sandra repeatedly asked for their opinions, the students remained silent. As there was no response from the students, Sandra went through the readings and pointed out some of the key elements for *Move 1: Establishing a research territory*”, “Move 2: Establishing a niche”, and “Move 3: Occupying the niche” in the article. During her instructions, the students seemed to have difficulty understanding all the information Sandra presented to them. It was a *lonely* lecture moment for the instructor.

Identifying the IMRD in the research paper. The majority of the research paper unit time in Sandra’s class was spent to help the students to identify the components of IMRD (Introduction, Methods, Results, and Discussion) in a research paper. Sandra made sincere efforts to guide their students to identify the components of IMRD (Introduction, Methods, Results, and Discussion) in sample research papers. The following is an example. She distributed the article titled “Effect of Holy Water on the Growth of Radish Plants” and asked their students to mark the IMRD elements in the article. The Holy Water article, written by Sandra Lenington (1979), discusses the mean growth of 12 radish seeds watered with holy water is not very different from that of 12 radish seeds watered with regular tap water. As distributing the article, Sandra also made a very similar comment that “Just focus on identifying the IMRD in this article. *You don’t need worry about the content of the article. Okay?*” Distributing the Holy Water article to his students, Andy also made a similar statement “Now, get in pairs and identify the IMRD of this article. This is a well-structured research paper. *Even though the content is weird.*”

The students were finished with the task within a few minutes since they already read the article during their Critique Writing unit (the Holy Water article was one of the main reading during the Critique Writing unit in her class). As Sandra asked the students to share their answers with the rest of class, many of them responded *mechanically* that “the first paragraph was the

Introduction; the second paragraph was the Methods section; the third paragraph was the Results section; the fourth and fifth paragraphs were the Discussion section; and the last paragraph was the conclusion.” Then, Sandra led the students to pay attention to the verb usage of the Results section and asked why passive voice was mainly used in the Results section such as “Each pot was filled ...” “One radish seed was dropped ...” “The holy water was obtained ...” etc. As the students remained silent, going through the Results section, Sandra provided the answer that the procedures of the study were the focus of the study, so the author used passive voice instead of active voice. It was another *lonely* lecture moment for the instructor.

Although Sandra’s sincere efforts to guide her students to understand the essential characteristics of the IMRD paper were very clear, the students’ lack of participation in the class activities during the research paper unit was noticeable. The great engagement Sandra had with the students throughout the semester and her students’ active participation in the class activities seemed to be diminished during the research paper unit. During my observation of her class throughout the semester, Sandra seemed to have most difficulty teaching the research paper unit.

During the interview (May 13, 2007), Sandra articulated that it was quite a challenging task for her to teach the research paper unit, because she had never taught English much less a writing class in Korea before she came to the US. She explained that training in the MATESL program was focused more on pedagogy and teaching than theory and research, and although the practical training in teaching she gained in ESL service courses was very valuable if she had more experience of writing a research paper *herself*, it would have been easier for her to teach the research paper writing unit:

If I had more research training and wrote up more research papers during the DEIL courses, it might have been easier to teach my students how to write a research paper. Most of the papers that I wrote in DEIL are *reflection papers* based on teaching and

tutoring experience. We never had to do any experiment or anything like that (italics added for emphasis)

Sandra further explained that this was her first time teaching an IMRD research paper. In her previous ESL courses, she had her students write an argumentative essay based on any topic of their choice in the formats of Problem and Solution, Compare and Contrast, and Advantage and Disadvantage. The main reason she had her students write the IMRD research paper this time was that she personally liked the IMRD research paper coverage of the Swales and Feak book very much. She got to know the book through her ESL 502 (Advanced Academic Writing I) class and started to use some of the activities from the book. But she realized that the materials she covered during the research paper unit were “*mentally challenging*” for her students since the book was more suitable for graduate level writing.

During my observation, it was quite clear that the students had difficulty understanding all the information that Sandra presented about the Introduction, Methods, Results, and Discussion sections. For many freshmen, who just graduated from high school and do not have an established research agenda, it would be quite a challenging task to understand the terminologies used during the exercises such as “Move”, “Niche”, “Research Territory”, “Extended Method”, “Condensed Method”, etc. It would be a challenging task for the freshmen to understand all the details about “Move 1: Establishing a research territory”, “Move 2: Establishing a niche”, and “Move 3: Occupying the niche”.

It also needs to be noted that most of the students seemed to find it quite difficult to understand the main points. The readings used in the research paper unit included “The Thermal Conductivity and Specific Heat of Epoxy Resin from 0.1 to 8.0K”, “Use of a Writing Web-Site by Pre-Masters Students on an English for Academic Purposes Course”, “Four Good Reasons to Use Literature in Primary School ELT”, and “Effect of Holy Water on the Growth of Radish

Plants”. As noted earlier, most of the readings during the research paper unit were used mainly to help the students to recognize the IMRD elements based on an analysis of the organizational and linguistic features of the readings and the functions of each paragraph. There was not much discussion about the contents of the readings at all. During the Critique Writing unit in her class, the students also expressed similar difficulties understanding the main points of Nathan Jones article “Comments on Ann Johns’s Written Argumentation for Read Audiences: Suggestions for Teacher Research and Classroom Practice”. The students had difficulty understanding the main points of Nathan Jones’ article, which critiques Ann Johns’ main argument for the importance guiding ESL students to develop their real audience awareness in the early stages of writing.

During the interview, Sandra articulated her perspective on the rationale for the constant emphasis on organization before content in the L2 writing classroom:

I focus more on organization because they have ideas themselves ... The teacher’s main job is to help the students organize better ... The writing which has a good flow so that American readers can understand their ideas better. *I don’t want to take the role of putting ideas in the students’ heads. I don’t want to focus so much on the content because this is not a content-based course. This is a skills-based course.* (italics added for emphasis)

Sandra’s perspective—the L2 writing teacher’s role is not “putting ideas in the students’ heads” because the ESL class is a *skills-based* course rather than a *content-based* course— is very important when exploring the L2 program’s pedagogical practices. The dichotomized view— *content* vs. *skill*—provides a legitimate reason for the focus on the patterns of a text and the separation of content from organization in L2 writing pedagogy. Sandra’s approach to teaching academic writing—as examined in the IMRD Research Paper section as well as in the Discovering the Paragraph section—is a clear example of how readings are used to draw the student’s attention to the main patterns of a text—either rhetorical features or syntactic features. It reminds us that the L2 writing teacher’s main pedagogical responsibility is to set up tasks that

lead students to identify, process, and imitate textual patterns, which was examined in my analysis of the TA training in Chapter Six. The perception of “skill” in contrast with “content” will be further examined in the Discussion and Summary section.

Oral presentation skills. The research paper project unit in Sandra’s class ended with her instructions on oral presentation skills. She emphasized to the students the importance of developing effective oral presentation abilities along with their writing skills and recommended that they make a power point presentation of their research papers. The way Andy addressed effective oral presentation skills was also very similar to Sandra’s approach. This section represents a snapshot of how Sandra guided her students to learn effective oral presentation skills. Sandra’s session on oral presentation skills began with her demonstration on “Good Presentation” and “Lousy Presentation”. She provided the following handout which listed some key points for effective oral presentation and demonstrated good and lousy features of oral presentation.

Do	Don’t
<ul style="list-style-type: none"> -make eye contact -tell stories/jokes -give examples -introduce yourself and your topic -gesture -sleep well -eat good food -go to the bathroom -keyword outlines -note cards 	<ul style="list-style-type: none"> -don’t speak too fast / too slow -don’t read from slides -don’t go over time -don’t speak in a flat tone -don’t your back to your audience -don’t use fillers too much -don’t be nervous -don’t drink coffee (coffee makes you nervous) -don’t put too much text on one slide

Figure 13. Handout describing key points for effective oral presentation.

Sandra asked the students to write down their impressions of her demonstrations of the “Good Presentation” and “Lousy Presentation” and led the students to articulate what they learned during the two presentations. After the discussion, Sandra distributed a handout titled

“Identifying Presentation Structure through Signposting Language”, which listed various signposting expressions under the categories of “Introducing the subject”, “Finishing one subject”, “Giving an example”, “Dealing with questions”, etc.

Sandra provided detailed explanations about features of good presentations. The students actively participated in the oral presentation tutorial asking various questions. As part of their oral presentation requirements, Sandra also had the students provide peer evaluation feedback—both written and oral feedback—during their classmates’ presentation of their research papers.

During the interview, Sandra elaborated on the rationale for the oral presentation tutorials in the writing classroom:

The purpose of the oral presentation is to share among the students what they have written about. And when they prepare for their oral presentation, they have to read their papers one more time and they have to choose what information they have to choose. So, it is one more chance for the students to read their papers. And they would be able to correct some of the mistakes themselves.

The emphasis on developing a student’s communication skills—in speaking as well in writing—was strongly felt throughout the semester. As explained earlier, ESL 115 is an “all-skills” course which focuses primarily on developing a student’s ability to use academic sources to write multi-paragraph essays and research papers. The term “all-skills” signals that listening and speaking skills training is a crucial part of the writing courses. A significant amount of class time is spent for EAP speaking training, and oral presentation is one of the main evaluation criteria for the student’s course work in the ESL writing courses. EAP speaking is an essential component of the student’s research paper: the student’s oral presentation of the paper *completes* her research paper.

Discussion and Summary

This chapter explores how the disciplinary contexts—linguistics, applied linguistics, TESOL, and English for Academic Purposes (EAP)—of the L2 writing program have shaped its instructors' pedagogical practices and students' writing practices. This chapter elucidates that the social structure of the program is ultimately reproduced in the pedagogical practices of Sandra (a second-year MATESL student), Andy (a first-year MATESL student), and Yeonjun (a doctoral student in Educational Psychology). It illuminates the instructors' literacy socialization in their disciplinary fields and in the Linguistics Department as well as their students' literacy socialization in the L2 program. We can see that the instructors' course objectives—which aim to teach four skills primarily focusing on developing a student's ability to use academic sources to write multi-paragraph essays and source-based research papers—are ultimately *mediated* by the disciplinary contexts of the L2 program. The basic elements of activity theory—SMO (Subject *Mediates* Objective)—remind us that different subjects ultimately lead to different objectives, and literate activity is always sociohistorically and socioculturally mediated.

Although some differences exist in the depth of coverage of certain skills, the three instructors focus on very similar academic writing skills in their classes under the same course objectives. The main skills that the instructors covered in their writing course included 1) paragraph and essay development skills, which included thesis statement and topic sentence writing as well as coherence and cohesion skills; 2) writing to common rhetorical patterns skills; 3) source use and synthesis skills; 4) critical thinking and logical reasoning skills; 5) research paper writing and oral presentation skills. All the skills point out the cognitive representation of literacy tasks in the L2 program.

The class assignments and activities examined in this chapter demonstrate how the instructors taught essential elements of academic literacy by informing their students about appropriate US academic discourse patterns and reader expectations. They provide their students with practice on the skills and patterns in the classroom by activating the students' rhetorical schemata (formal knowledge) and linguistic schemata (language knowledge). The instructors' approaches to teaching writing remind us that the program's literacy practices are embedded in the pattern-model-based curriculum beyond the language-based writing curriculum (e.g. controlled composition and guided composition). The instructors' pedagogical practices indicate that the students are apprenticed in the acculturation model of literacy, which promotes "the explicit teaching of the conventions of the target discourse community to ESL students in order to overcome cultural differences" (Kubota, 1999, p. 26); functional view of literacy, which reflects "the possession of skills perceived as necessary by particular persons and groups to fulfill their own self-determined objectives" (McKay, 1993b, p. 11); and a crossing model of literacy, which assumes that there is "a clear-cut difference between the academic and vernacular literacies" (Canagarajah, 2002a, p. 219).

The skills that the instructors inculcated in their students illustrate the program's underlying assumptions of ESL writing, ESL writers' ability, and their identity. It highlights a perception of literacy as a value-neutral, technical skill rather than ideological work: it reveals that L2 literacy is viewed as a set of decontextualized skills or processes that a learner can master and apply to a variety of literacy events. As articulated in Chapter Six, what underlies the acculturation model of literacy, functional view of literacy, and crossing model of literacy—which do not connect political and ideological values with literacy training—is the assumption of an international student's linguistic and cultural difference as a deficiency rather than as a source

of strength (Canagarajah, 2002a; Kubota & Lehner, 2004). Thus, the instructors' efforts to initiate international students into the US academic discourse community and to help them to improve their writing skills are anchored in a deficit model of literacy, which puts emphasis on the individual's mastery of the cultural codes in order for the individual to function successfully in the given context.

The skills-focused education points to the cognitive and psycholinguistic mechanisms of language teaching and learning. The content of the Task-Based Language Teaching (TBLT) curriculum, which represents a process-oriented communicative language teaching approach, is basically a *skill* to be learned and mastered by the student (Celce-Murcia, 2001; Markee, 1997; Nunan, 1991). As noted in Chapter Six, the TBLT pedagogy shares the fundamental insights with the skills-based syllabus, which highlights the constituents of micro-skills (or sub-skills) to be learned (Grabe & Kaplan, 1996; Jordan, 1997). The macro-skill of writing in the TBLT classroom includes micro-skills to be learned such as paragraph development, thesis statement and topic sentence, cohere and cohesion, and language refining skills, and so on. Thus, the skills-focused model of literacy presents a psychological view of the learner who is “not a full person, but a product of measurable educational technology (Holliday, 2005, p. 67).

It is important to note the co-presence of both product pedagogy and process pedagogy in the L2 program's literacy practices. The program recognizes the importance of leading students to understand the recursive processes of writing and of guiding students at multiple stages of writing in an active peer collaboration learning environment beyond the traditional, error-driven model of writing instruction. The instructional methods of guided composition, current-traditional approach, process approach, and EAP—all which are represented in the current literacy practices of the program—demonstrate the continued presence of both *product* pedagogy

and *process* pedagogy in the program. The strong influence of the current-traditional approach and the implications of the pattern-oriented approaches on students' actual writing practices will be further examined in the following chapter.

As illustrated throughout the chapter, in every class meeting, the students were provided with quite a few handouts. Most of the handouts were “how-to” materials: how to write a successful paragraph, how to write an essay according to the common rhetorical patterns, how to improve coherence and cohesion in writing, how to write an effective summary, how to write an effective critique, how to write an effective annotated bibliography, how to write an effective research paper, how to cite sources according to the APA citation guidelines, etc. These handouts will become basic materials for the students to develop a nice writing manual for their future references. This is a strong contrast to the L1 program's pedagogical practices. As examined in Chapter Four and Chapter Five, the program administrators emphasize the importance of *not* inculcating certain “how-to skills” in students. The L1 program puts more emphasis on cultivating students' critical thinking and analytical writing abilities rather than simply inculcating certain “how to skills” in students in their writing courses.

It is important to note that *the “how-to skills” handouts ultimately serve as the main reading texts* in the L2 classroom. During the interview, Ashley, the Program Coordinator, explained that “We don't look for a textbook. We just look for reference books ... I wish we could read more literature, but it's not what the Department wants to do.” In the skills-focused writing classroom, as explained earlier, readings are mainly used as the prose model for students to identify, process, and imitate the patterns—both rhetorical and syntactic patterns—and argument structure. The skills-focused writing pedagogy has a great influence on the L2 reading and writing relations, because what types of readings are used in the classroom ultimately

determine what types of writing assignments are produced (Carson & Leki, 1993; Leki & Carson, 1994; Leki & Carson, 1997; McKay, 2001). The major assignments in Sandra, Andy, and Yeonjun's courses—which include Summary, Critique, Rhetorical-Patterns-Based Essays, Annotated Bibliography, IMRD Research Paper, Oral Presentation—point out how a writing class acculturates students into particular ways of thinking, particular ways of writing, particular ways of conducting research, and particular ways of writing a research paper. These assignments demonstrate how the L2 program's writing assignments construct certain kinds of identity and subjectivity for their students. In many aspects, the subjectivities called for by the typical assignments of the L2 program are quite different from the Advertisement Analysis, the Fear Paper, the Personal Essay in Rachelle's class; the short writing assignments in Unit I on "Work", Unit II on "Corporations", Unit III on "Obedience and Disobedience", the final paper that examines a "Critical Event in Student Politics at UIUC" in Joseph's class; the "Student-Teacher Relationship in the Writing Classroom" essay; the Conversation Analysis essay, the Gender Analysis essay, and "the Case Study of Your Writing Process", which is the final research paper in Samuel's class.

What underlies the skills-based writing pedagogy is the assumption of the application and transferability of the skills taught in the classroom. As the skills-based model of education is focused on teaching skills that can be transferred and applied to other literacy events, its writing instruction does not aim to connect the process of a student's *learning* with his *writing*. That is, since the skills-focused curriculum promotes a perception of writing as a set of generalizable and transferrable skills independent of disciplinary and other social contexts of writing, the program does not put emphasis on integrating a student's situated backgrounds into its writing curriculum. This is an important issue for many students, especially for graduate students in ESL 500 and

ESL 501. For the students who do not use the APA citation conventions, the exhaustive APA training exercise in the ESL service courses can be just a *hoop* that the students have to jump through rather than helping the students become full, active, and acceptable members in their research fields—the original goal of the program. It is important to note that the general writing skills curriculum promotes the unified perception of “the research paper”, which is an important concern for many graduate students in the L2 program.

Reza, a doctoral candidate in Mathematics from Egypt, took an ESL 501 class taught by Aijun, who was a first-year MATESL student from China, in the summer of 2004. I observed his class during the pilot study. During the interview (August 17, 2004), Reza articulates his perspective about the skill-focused general writing instruction in the L2 program:

If the specific aim of the class is to improve the writing ability of the students, especially for graduate students, in their research paper writing and in their proposal writing, then, you cannot put all the different majors together and talk about the specification and their format of their research paper writing ... For example, people who are not in Mathematics Department do not understand the details for our needs for research papers in my field ... Then, what is the point of talking about the format of the research paper in this kind of *uniform* ESL class? (italics added for emphasis)

Reza emphasized that more tailored ESL writing instruction reflecting the actual needs of the students, especially graduate students, was needed. He reiterated that the skills covered in the ESL 501 class should be tailored to the actual needs of graduate students based on their disciplinary backgrounds and underscored the significance of establishing more solid cooperation between the ESL program and the departments of graduate students enrolled in the writing program. As articulated in the section “Equation: ESL 501 = ESL 115” of Chapter Six, the program’s focus on general writing instruction can lead many international graduate students to participate in the activity systems of the program only peripherally. The implications of the general writing instruction for graduate students—as reflected in the very perception “ESL 501 =

ESL 115”—will be further discussed in relation to the instructor training of the program in the following chapter.

In essence, the L2 program’s emphasis on *skill*, *pattern*, *task*, and schema, which are fundamental in the taxonomy of learning in the program, is a strong contrast to the emphasis on *community*, *participation*, and *reflection*, which are crucial in the taxonomy of learning in the L1 program. The promotion of “skill”—which is reflected in the Representative Syllabus that “ESL 115 is an *all-skills* course which focuses primarily on developing students’ ability to use academic sources to write multi-paragraph essays and source-based research papers”—is a clear contrast to the perception of skill in the L1 program. As noted in Chapter Four and Chapter Five, the L1 program highlights that writing is *not* a skill that a student can master and apply to every literacy event. The L1 program emphasizes that writing is *a social practice* situated in a certain context, and one’s writing practices are *always* shaped by situated contexts.

The contrasting perception of the notion of “skill” is very important when exploring the pedagogical practices of the two programs. The conflicting perception of the notion of “skill” reminds us of Sylvia Scribner and Michael Cole’s (1981) statement that “skill” refers to “the coordinated sets of actions involved in applying this knowledge in particular settings”; however, “practice” consists of “at least three components: technology, knowledge, and skills” (p. 236). Their articulation of the term “practice” in comparison to “skill” suggests that the notion of practice is more encompassing as it understands literate activity in relation to the rich history that each individual brings to the scene of her literate activity. The concept of “skill” in contrast with the concept of “practice” helps us understand the different taxonomies of academic discourse and the different modes of learning promoted in the two writing programs.

The cognitive representation of literacy tasks in the L2 program is also a clear contrast to the experience-centered writing pedagogy in the L1 program. As illustrated in Chapter Four and Chapter Five, the ethnographic vision of literacy in the L1 program—which is reflected in its affiliation with the EUI project and the promotion of a museum as a crucial instructional laboratory—illustrates that the content of its writing curriculum *expands* beyond what can be experienced first-hand in the classroom. The class activities and assignments in the L1 program illustrate how its writing curriculum *expands* beyond the classroom boundary. The cultivation of interdisciplinary instruction for its writing courses beyond the classroom boundary is deeply embedded in the rhetorical, cognitive, and social dimensions of its writing curriculum.

Lastly, the chapter demonstrates that as much as the disciplinary contexts of the program shape the macro and micro dimension of the instructors' pedagogical practices and students' writing practices, the instructors' everyday classroom practices re-impact the social structure of the writing program. The instructors' pedagogical practices examined in the chapter point out how the ESL writing courses become a key site of a training ground and research site for the graduate students in the MATESL program as they try out the theories and methodologies that they have learned in their disciplinary fields and lay the groundwork for their future lives as instructors. The major implications of the L2 program's pedagogical practices will be further discussed in comparison with the L1 program's pedagogical practices in the following chapter.

Chapter Eight

Conclusions and Implications

As I turn to the final chapter of the dissertation and reflect on the overall study, it is important to underscore the extent to which my interpretations have been shaped not only by my focal research activities (observations in courses; examination of course and program document; interviews with students, teachers, and administrators), but also by my long-term participation in the writing programs on this campus. I took graduate course work in the programs that led the two writing programs and worked as a teaching assistant in both. In addition, there is a third context, not a formal site of the study but one that nevertheless figures prominently in my thinking. As noted in Chapter One, for 13 semesters, I worked as a consultant in the campus Writing Center, another key program for fostering the development of students' writing—a program where graduate student teaching assistants hold over 5,000 one-on-one consultations (tutorials) with students each year. There I talked about and worked one-on-one on the writing of hundreds of undergraduate and graduate students, native and non-native English speaking (and complex blends of the two), from programs across the different colleges of the university. I worked with students on term papers in philosophy, lab reports from electrical engineering, personal statement for graduate study, resumes/CVs for job searches, funding proposals in business administration, master's theses in kinesiology, dissertations in educational policy studies, and much more. We talked about their struggles and understanding professors' expectations, matching the conventions of different genres, formulating ideas, citing sources, organizing texts, and producing or editing academic language. This broad and diverse image of writing (including writing of students in the two programs or where students recalled what they learned in those programs) has profoundly shaped my understanding of academic writing and the needs of university students from their first year to their theses and dissertations. Thus, my

participation in the Writing Center, like my participation in the two writing programs, has deeply shaped my interpretations of the collected data and conclusions of the study.

This final chapter then presents the major findings and implications of the current study. Tracing the pathways of the institutional and instructional practices of the L1 and L2 writing programs at the University of Illinois, this study investigates how the literacy practices of the programs are shaped by their situated disciplinary contexts. It illuminates how literacy practices are embedded in intellectual histories, inquiry paradigms, social contexts, and institutional structures and explores how literacy practices have their roots in situated contexts—in the disciplinary, institutional, ideological, epistemological, methodological, and pragmatic trajectories—and reproduce the social systems in which the literate activity takes place. The study elucidates the notion of *literacy practices* as related to the situated pedagogy, epistemology, ideology, and methodology of a literacy program. The main findings of the research highlight how a writing class mediates students' acculturation into particular ways of thinking, particular ways of writing, particular ways of conducting research, and particular ways of writing a research paper. By tracing important threads embodied in the institutional and pedagogical practices of the programs, my study also illustrates the ways that differing disciplinary contexts create institutional boundaries between the programs as well as the ways the local boundaries reflect and participate in making a division in writing scholarship and a division of labor between L1 and L2 writing teachers.

This conclusion begins with a discussion about how the different contexts of the two writing programs influence models of literacy and learning, models of apprenticeship, images of culture, images of cognition, images of context, and taxonomies of academic discourse. Then, it examines pedagogical implications of the study for the L1 and L2 programs followed by a

discussion of recommendations for each program. It then examines the implications of the division of labor between L1 and L2 writing teachers on the two programs' literacy practices. Finally, it presents limitations of the study and suggestions for future study.

Academic Enculturation and Writing Pedagogy

My inquiry into the situated literacy practices of the L1 and L2 writing programs begins with tracing the models of literacy and learning reflected in their approaches to teaching academic writing. The L1 program's literacy practices are anchored in what Brian Street (1984, 1993) calls the ideological model of literacy, which highlights that acts of writing and reading are always inextricably bound up with the concrete social, economic, and political conditions of students' everyday lives. The ideological model of literacy shares fundamental insights with the "pluralist model" of literacy, which underscores the socio-political and ideological roles of literacy education (Kubota, 1999); the "negotiation model" of literacy, which requires students to wrestle with the divergent discourses to represent better their values and interests (Canagarajah, 2002a); and the "dynamic model" of literacy, which calls attention to the dynamic interaction shaped by the particular backgrounds of both the writer and the reader through a particular text (Matsuda, 1997). The ideological, negotiation, pluralist, and dynamic models of literacy—which represent the social constructionist views of literacy—all highlight that the teaching of literacy is always inextricably bound up with the social systems in which the literate activity takes place. They point out that any forms of literacy—both oral and written modes—cannot be taught as neutral, technical, and separate skills.

In contrast, the L2 program's cognitive and psycholinguistic views of literacy—which are rooted in American structuralism and behaviorist psychology—are embedded in the autonomous model of literacy, which conceptualizes literacy as "an autonomous variable whose

consequences for society and cognition can be derived from its intrinsic character” (Street, 1993, p. 5); an acculturation model of literacy, which promotes “the explicit teaching of the conventions of the target discourse community to ESL students in order to overcome cultural differences” (Kubota, 1999, p. 26); a functional view of literacy, which reflects “the possession of skills perceived as necessary by particular persons and groups to fulfill their own self-determined objectives” (McKay, 1993b, p. 11); a crossing model of literacy, which assumes that there is “a clear-cut difference between the academic and vernacular literacies” (Canagarajah, 2002a, p. 219); and a static model of literacy, which holds a “mechanistic” view of the writer rooted in “the behaviorist assumption that was dominant in oral approach and controlled composition” (Matsuda, 1997, p. 49). The assimilation, autonomous, functional, crossing, and static models of literacy all conceptualize literacy as a value-neutral, technical skill rather than ideological work. In essence, this one-way initiation model of literacy represents a prevalent view of literacy education in linguistics, applied linguistics, TESOL, and EAP—a view of literacy as individually acquired and decontextualized sets of skills (for critiques of that model from within the field, see Atkinson, 2002, 2003; Benesch, 1993, 1996, 1999, 2001; Canagarajah, 2001; 2002a, 2002b, 2006; Holliday, 2005; Johnson, 2004; McKay, 1993a, 1993b; Pennycook, 1994a, 1994b, 2001; Prior, 1995; Rodby, 1992; Zamel, 1993, 1995).

Tracing these distinct models of literacy education, my study focuses in part on the notion of “culture” as it appears within the cultural studies focus of the L1 program and the contrastive rhetoric focus of the L2 program. The conceptualization of culture in the L2 program is rooted in the traditional, received view of culture based on geographical and national boundaries. This view of culture is more homogeneous, essentialized, and static, which is the basis of the contrastive rhetoric framework (Atkinson, 2004; Casanave, 2004; Connor, 1996,

1997, 2002; Kachru, 1995, 1997, 1999; Kubota and Lehner, 2004; Leki, 1991, 1997; Li, 2005; Matsuda, 1997, 2003; McKay, 1993a). In contrast, the conceptualization of culture in the L1 program is more closely related to the cultural studies view of culture—rooted in the Marxist view of culture as a way of life and a set of everyday and ordinary practices (Eagleton, 1983; Fitts & Frances, 1995; George and Trimbur, 2001; Olson 2002; Trimbur, 1988; 1993). This view of culture is more heterogeneous and situated within the individual's life, reflecting the social reality of the individual. The way the idea of culture is used as both a source of pedagogy and a topic of class discussion in the L1 program is distinct from the view of culture reflected in the L2 program's pedagogical practices. These manifestations of "culture" in the two writing programs have a great influence on the instructors' pedagogical practices and their students' writing practices.

The findings of my study also illuminate the images of cognition that flow from the socio-constructionist vision of learning in the L1 program and the psycholinguistic and cognitive vision of learning in the L2 program. The socio-constructionist vision of learning suggests that cognition and knowledge are distributed socially through networks of interacting people and literacy tools and artifacts rather than being restricted to one's head or mind (Bizzell, 1994; Casanave, 2002; Holland et al., 1998; Ivanic, 1998; Kress, 1997; Lave & Wenger, 1991; McCarthy, 2002, 2009; Ochs, 1988; Prior, 1998, 2001, 2006; Rogoff, 1990, 2003; Schieffelin, 1990; Scollon, 2001). This vision of literacy shifts our focus from the individual to the group and the sociocultural setting where the learning occurs. As reflected in the ethnographic vision of literacy, cultural studies of literacy, and writing studies of literacy, the L1 program's pedagogical practices suggest that cognitions are situated in social practices: cognitions are "spreading across" and "stretching over" (Cole & Wertsch, 1996, p. 29).

In contrast, the cognitive and psychological views of language and learning prevalent in the L2 program are often more concerned with the structural aspects of writing that can be measured and observed—reflecting older, behaviorist views of language teaching and learning (Holliday 2005; Johnson 2004; Rodby 1992; Silva & Leki, 2004; Wong 2006). The L2 program’s scientific view of literacy points out an abstract representation of the social context of learning in the L2 program and reflects the image of the L2 writer as a lonely, autonomous learner—the image of a learner portrayed in the field of TESOL—“a single cactus in the middle of a lonely desert ... waiting patiently for that rare cloud to pass overhead and for that shower of rain to come pouring down” (Atkinson, 2002, p. 525). In essence, the L2 program’s emphasis on *skill*, *pattern*, *task*, and *schema*, which are essential in the taxonomy of learning in the program, is a strong contrast to the emphasis on *community*, *participation*, and *reflection*, which are fundamental in the taxonomy of learning in the L1 program. These contrasting images of cognition in the two programs are clearly displayed, for example, in the critical thinking exercises in the programs; critical thinking exercises in the L1 program are closely associated with critical literacy and process pedagogy, while critical thinking exercises in the L2 program are more neutral and apolitical (Atkinson, 1997; Benesch, 1993; Pennycook, 1999). While critical thinking in the L2 program is fostered based on the contrastive rhetoric framework, critical thinking in the L1 program begins when the learner makes *connections* between her everyday experiences, the social conditions of her community, and her coursework. That is, contrastive rhetoric is oriented to understanding cross-cultural experiences, whereas critical literacy is oriented to unpacking the cultural and political dimensions of a presumed home culture. Ultimately, the image of cognition, and the image of culture, and the image of the writer, all shape the image of context in the two writing programs.

My examination of the programs' literacy practices highlights that every pedagogy is ultimately rooted in some sort of ideology and some sort of politics: there is no pedagogy that is really ideologically "pure" or really politically "pure". Based on the findings of my research, I want to argue for a broader view of ideology beyond the dichotomization of ideology in opposition to diversity. The pragmatics of pedagogy in L2 writing—which emphasizes the significance of achieving generally understood ends as opposed to a critical examination of the given ends—is already deeply political rather than neutral since it reflects an endorsement of the program's current socio-political relations within the school and the society.

In L1 and L2 writing studies, there has been little empirical research that explores the complex dialectic processes that shape the situated literacy practices operating in and between L1 and L2 college writing programs. Dwight Atkinson and Vai Ramanathan's 10-month ethnographic study (1995) examined the different interdisciplinary cultures and the contrasting cultural norms of academic writing and writing instruction in the University Composition Program and the English Language Program at a large US university. Their study is important to understand the interdisciplinary relationship between ESL writing and composition studies in the US. However, the study did not illustrate the deep social interactions and dialectic processes of the two programs' literacy practices. It did not illustrate how their participants understood and interpreted their program objectives and how the administrator's perspectives and the instructors' classroom instructions reimpacted the social structures of the programs.

My research elucidates the literacy socialization of instructors and students in the writing programs within "the zone of situated relationships" (Prior, 1998) in their disciplinary fields and in their departments, as well as the deep social interactions and dialectic processes of their literacy practices in relation to the whole situated collective systems of which they are a part.

Incorporating the practices, institutions, and symbols of the two programs, my study illustrates how the situated disciplinary perspectives and academic affiliations shape the two programs' academic cultures, how writing instruction is tied to the social structures of the writing programs, and how their cultures ultimately become the texts in the programs.

Implications of the Study for the Two Programs

The findings of my study indicate that quite contrasting pedagogical, ideological, epistemological, and methodological differences exist between the writing programs. The differences can be attributed to the differing disciplinary perspectives and academic affiliations of the programs. My research documents that the way the situated contexts of the writing programs have greatly influenced their philosophies of academic writing, curriculum designs of the writing courses, teacher training, teachers' instructional practices, and students' writing practices. The findings of the study also lead us to reflect on how the differing contexts of the programs have created the institutional boundaries between them, and how the current division in writing scholarship and the division of labor between L1 and L2 writing teachers are constructed and reinscribed by their situated disciplinary practices. This section presents the implications of the study with a focus on the thematic approach to teaching writing, the role of a college writing teacher, and how-to skills in the L1 program. It is followed by a discussion of the implications of the study for students' writing practices and instructors' pedagogical practices in the L2 program with a focus on the pattern-focused general writing instruction, L2 reading and writing relations, and instructor training of the program.

Thematic approach to teaching writing in the L1 program. The findings of the study suggest important implications of the thematic approach for instructors' pedagogical practices in the L1 program. The thematic approach embodies a prevalent view of writing teachers in the

English Department that the subject of the course is writing, but since writing is always about something; teaching writing through content is necessary for effective writing instruction. The participating instructors' pedagogical practices lead us to think about the distinction between composition courses, which *teach* writing, and content courses, which *use* writing. The participating instructors' pedagogical practices also highlight the importance of reflecting on the role of a college writing teacher.

The themes of the instructors' courses—"the Rhetoric of Culture" in Rachelle's class; "Work, Class, and Social Order" in Joseph's class; "Writing Process as a Subject of Inquiry" in Samuel's class—demonstrate that cultural studies approaches to literacy turn to the notion of culture, and writing studies approaches to literacy turn to the notion of a writing process to enhance students' processes of learning and writing. Cultural studies approaches to literacy, which are demonstrated in both Joseph's class and Rachelle's class, underscore the fundamental role that popular culture and contemporary media play in cultivating students' critical thinking and analytical writing abilities. Their students are constantly encouraged to interpret and analyze their daily experiences in relation to the discursive practices in society; and to *read* their experiences as a *text* in relation to the social contexts of their everyday lives. Samuel's class uses a writing process as a heuristic to guide his students to understand the situatedness of their thinking and writing practices. His class activities (e.g., think-aloud activity) and course assignments (e.g., the final project titled "Case Study of Your Writing Process") demonstrate that his class is deeply concerned with how the students are engaged with the activity of writing in their everyday lives and the meanings they attribute to the practice of writing in a certain context.

Implications of the thematic approach are clearly reflected in each instructor's pedagogical practices. For example, throughout the semester, Rachelle's presence in the class

was much more visible when she engaged the students in discussions about cultures and rhetorics in their lives as compared to the time that she engaged them in the discussions about their writing skills. Her primary concern with the students' thinking abilities over their writing abilities and her relative neglect of teaching writing were deeply rooted in her strong belief that the main responsibility of a college writing teacher is to lead students to become more aware of the society they inhabit. Thus, Rachelle's class was much more focused on changing the students' *thinking* than improving their *writing* because "they are very uncritical a lot of times". It appeared that she perceived her students more as the *victims* to be rescued and educated rather than as writers. As articulated in Chapter Five, throughout the semester, her students were very much left alone to figure out ways to improve their actual writing abilities on their own through the textbook exercises. Although all the assignments in her class fit together very nicely with cultural studies approaches to literacy that point out the importance of reflecting the dialectic relation between students' personal experiences and academic analysis in their learning processes, her class was so *disengaged* from writing instruction (turning that over to the main textbook *Writing Analytically* and its exercises) that her class often times felt more like a foundation course in anthropology, sociology, or political science.

As Gary Tate (1995) argues, this phenomenon—a writing class turning into a course in political science, anthropology, or sociology—reflects the assumptions of many cultural studies teachers that composition is "an empty pedagogical space that needs to be filled with 'content'" (p. 269). He articulates that the teacher's strong desire to *educate* students through the *content* can eventually lead to the neglect of writing, because the cultural studies teacher perceives students more as the *victims* of dominant ideologies to be liberated and potential political allies rather than as writers. The focus on guiding students to *read cultures of their lives*—the primary

objective of her class—illustrates Rachelle’s earnest efforts to guide the students to understand that their learning is always embedded in the social contexts of their lives. It demonstrates her sincere efforts to guide the students to read the *context* before they learn to read the *text*, which the well-known critical pedagogy activist and theorist, Paulo Freire (1970) articulated as “reading the world”. However, my examination of Rachelle’s approach to teaching writing illustrates that, in a cultural studies writing classroom, the teacher’s *good intentions* to guide her students to read the context before they learn to read the text may indeed lead to the neglect of teaching writing skills.

My examination of Joseph’s approach to teaching writing, however, illustrates that it is *certainly* possible to actually *teach* writing through the political content, and the teacher’s good intentions to teach students through the content—content embedded in the socio-cultural and ideological contexts of our everyday lives—do not necessarily lead to the neglect of writing. His pedagogical practices demonstrate how he developed his students’ writing skills as well as their critical thinking skills by focusing on both the rhetorical aspect of writing and the linguistic aspect of writing. His approach to teaching writing illustrates how socio-political topics can be used as a *vehicle* to highlight the interconnectedness of social conditions with literacy practices while guiding students to explore and practice their writing skills. His pedagogical practices motivate us to look into the argument of cultural studies proponents for broadening the notion of “the political” to make it part of “the pedagogical”, and their argument for the significance of including the language of politics back into the discourse of writing pedagogy as part of a broader attempt to understand a pedagogy of cultural studies (Fitts & Frances, 1995; George and Trimbur, 2001; Olson 2002; Trimbur, 1988; 1993; Wood, 1993).

The implications of the thematic approach are also represented in Samuel's approach to teaching writing, which takes up the writing process as the theme of his class. As demonstrated in Chapter Five, Samuel underscored the perception of writing as a serious and scholarly activity not as a generalizable basic skill. In class, Samuel often reiterated to the students that "writing is not a skill" that they can master: writing is a social *practice* that is always situated in a certain context. His class activities and assignments focused on leading the students to be reflexive about their own engagement with literacy in relation to their thinking and writing processes; and to read their thinking and writing processes as a text—text always shaped by situated contexts. Thus, as illustrated in Chapter Five, his class often times appeared to be a writing studies class rather than a writing class.

In short, the participating instructors' pedagogical practices emphasize the importance of reflecting on pedagogical implications of the thematic approach that is widely promoted in the L1 program. The instructors' approaches to teaching writing lead us to raise some fundamental questions about on the relationship of writing pedagogy to cultural studies approaches to literacy and to writing studies approaches to literacy. The findings of the study remind us of the significance of achieving a more balanced approach to teaching writing between enhancing students' thinking abilities and their writing abilities.

The perception of how-to skills in the L1 program. As explained in Chapters Four and Five, the L1 program underscores that its writing courses are not intended to be simply *skills* courses or *service* courses, because education is not a matter of transmitting one's knowledge or accumulating decontextualized cognitive skills. Thus, the program does not endorse *skills-based* model of education. The very perception of the notion of skill in the L1 program is strongly influenced by inquiry-based writing and process pedagogy, which highlight that students'

everyday lives should become the real world context of their writing and learning. The developmental model of writing instruction highlights writing as an integral mode of thinking and learning across the curriculum and connects the student's personal literacy experiences with academic analysis and academic writing. This dovetails nicely with the cultural studies view of literacy and the writing studies view of literacy, which is a clear contrast to the "skills-model" of writing instruction promoted in the L2 program.

As Robert Connors (2000) articulates, the decline of the sentence—which is a central feature of writing—as a primary focus of writing instruction is deeply rooted in the strong movements away from formalism, behaviorism, and empiricism—movements that have defined much of composition theory for the last twenty years. I argue that writing teachers' neglect of teaching writing skills is deeply interconnected with the rise of the thematic approach in teaching composition courses and is rooted in the perception of "how-to skills" in the L1 writing program. As articulated in her interview statement, Rachelle's perception of "how-to skills" in the college writing classroom resonates with the program's administrators' perception of "how-to skills". Jennifer, then Acting Associate Director, stressed that the rhetoric courses should not neglect "how-to skills", but it is imperative to think about how a writing class approaches "how-to skills" as a classroom practice. Taking source use skills as an example, as noted in Chapters Four and Five, Jennifer stressed the importance of engaging students in the *theoretical basis* of using sources rather than inculcating certain source use skills in students. The underlying idea of the "theoretical basis of using sources" suggests that the writing teacher should not teach just one single writing skill that a student can master and apply to every literacy event: instead, the writing teacher should lead students to engage in the *practices* that will help them to understand

the rhetorical context, the audience, the purposes, and the strategies available for them to communicate their ideas in the given context.

The findings of the study suggest that the emphasis on instruction in “context”—as reflected in the perception of “how-to skills” in the L1 program—may lead to the neglect of instruction in “text”. That is, the separation of instruction in “language” with instruction in “rhetoric” can ultimately lead to the lack of focused writing instruction for freshman students in the L1 program. Based on my own experience of working as a writing consultant at the university’s Writing Center for the past 13 semesters, I believe that the lack of focused instruction for freshman writers in rhetoric courses has serious implications for the development of their writing skills. I have worked with a great many freshman writers on their writing assignments from their rhetoric courses at the Writing Center. Often times, I was very surprised to hear the comments from the students like: “My teacher said that I should come to the Writing Center if I want to learn about the MLA citation rules.” or “I really want to learn how to formulate a clear thesis statement and how to develop my ideas coherently because we don’t talk about those stuff in our writing class.” or “What is the main difference between a direct quotation and a paraphrase?” “What do you mean I should not throw in a quotation like this? How should I incorporate these citations in my writing then? I’ve never learned that.” or “I wish I learned the coherence and cohesion skills in my writing class.” As we talked about the struggles and difficulties they had understanding and completing assignments, I realized the significance of providing freshman students with more focused, systematic instruction on professors’ expectations and the conventions of writing for different genres, generating ideas, formulating thesis statement, citing sources, organizing texts, and producing or editing academic language.

Based on the findings of my study, I argue that both writing instructors and writing program administrators in the L1 program should re-examine perceptions of “how-to skills” and clarify ways that a writing class can lead freshman writers to become critical thinkers and writers while enhancing their writing skills. It is important to note that the neglect of sentence-level pedagogies can do a disservice to many freshman writers because “errors in vocabulary and syntax occur within the structural constraints of a language and constitute “culture” just as much as every other feature of language below (phonetic) or above (rhetorical) the sentence level” (Myers, 2003, p. 56). The findings of this research remind us of the significance of achieving a more balanced approach to teaching writing between enhancing students’ thinking abilities and their writing abilities. It is crucial that program administrators emphasize to its instructors that they view their students as writers, many of whom have just graduated from high school, who need focused guidance to improve their writing abilities instead of the victims of dominant ideologies to be liberated and rescued. The program should stress that the writing teacher should be present as a teacher of writing rather than as a teacher of culture or politics a teacher of some other subject in the writing classroom.

Pattern-focused general writing instruction in the L2 program. The findings of the study suggest important implications for the L2 program’s pedagogical practices. The findings underscore that the program should expand its perception of writing and writing instruction and reflect on the overly-generalized perception of international students’ abilities and identities based on a rigid boundary of linguistic and cultural traits. The research illustrates that the pattern-focused general skills EAP pedagogy—which is mainly concerned with guiding international students to function successfully in an English-medium academic environment—can lead L2 literacy to become just *a language practice* rather than *a social practice*.

As articulated in Chapter Six, the EAP tradition has had a strong impact not only on the pedagogical foundation of the program but also on the philosophical orientation of the program. EAP was initiated to inform international students about appropriate US academic discourse patterns and reader expectations by shifting the emphasis from the writer to the reader specifically to the academic discourse community (Silva & Leki, 2004; Spack, 1988; Swales, 2001). It is important to remember that EAP was initiated as part of the ESP (English for Specific Purposes) movement to meet the specific needs of the learner in relation to content (themes and topics) and to particular disciplines in contrast to “General English” (Johns, 1991). However, as the program focuses on teaching general skills that can be transferred and applied to other literacy events, its writing instruction loses the *specificity* needed to help international students become full, active, and acceptable members in their research fields—the original goal of the program. This is an important problem because losing the *specificity* will eventually lead the EAP pedagogy to move back toward classroom practice that is “no longer ESP but closer to general English teaching” (Hyland, 2002, p. 387). The class assignments and activities examined in Chapters Six and Seven demonstrate how the instructors taught essential elements of “the academic literacy” by informing their students about appropriate US academic discourse patterns and audience expectations through the EAP framework. Although the pattern-model-based writing pedagogy in the program is definitely “a significant step forward” (Reid, 1993, p. 31) from the language-based ESL curriculum, the pattern-focused general writing curriculum has serious pedagogical implications on various levels.

First of all, the pattern-focused general writing curriculum promotes a dichotomized view of *content* vs. *skill*. The dichotomized view of *content* vs. *skill*—which signals the strong influence of current-traditional rhetoric and contrastive rhetoric on the program—promotes a

perception of writing as a set of transferrable skills to various literacy situations independent of disciplinary and other social contexts of writing. The dichotomized view of *content* vs. *skill* is clearly reflected in Sandra's perspective that the L2 writing teacher's role is not "putting ideas in the students' heads" because the ESL class is a *skills-based* course rather than a *content-based* course. As the pattern-focused general writing curriculum promotes a perception of writing as a set of generalizable and transferrable skills, the L2 program does not integrate a student's situated backgrounds into its writing curriculum. This is an important problem because the pattern-focused general writing skills curriculum promotes a unified perception of "the research paper", which is an important concern for many students, especially graduate students in ESL 500 and ESL 501. As Reza articulated during our interview, the research paper in Mathematics is very different from the current-traditional-rhetoric-based research papers and IMRD-based research papers.

Based on my own experience of working at the university's Writing Center for the past 13 semesters, I know that research papers—especially for graduate level courses—vary widely across the curriculum, and the essential features of good writing vary widely across disciplines. That is to say, good writing in Engineering is very different from good writing in Business Administration or good writing in Fine Arts. To be more specific, good writing is very much dependent on the genre of writing not just on a specific disciplinary field. For example, although summary writing is regarded as one of the essential EAP skills in academic writing (Edge, 1983; Jordan, 1997; Swales & Feak, 1994), at least five different types of summaries are produced in university classrooms (Ratteray, 1985), and summary writing in History is very different from summary writing in Philosophy (Johns, 1988, 1999). Based on my own experience of teaching ESL 505 (International Business Communication) in the College of Business, I know that

summary writing practices vary across the curriculum. The students in ESL 505 are required to write an executive summary, which has its own conventions and formats that the students should follow. An executive summary is different from a regular academic summary that mainly requires paraphrasing and quoting techniques.

The inculcation of source use and synthesis skills with a focus on the APA citation conventions is another clear example that demonstrates the implications of the pattern-focused general skills writing curriculum. As explained in Chapter Seven, while the goal of the program is to create students who are skilled in the technical writing conventions of their fields, there are many students who do not use—and thus have no need of knowledge of—the APA citation style. Therefore, for these students, these exhaustive APA exercises in the ESL service courses can be merely needless busywork: a *hoop they have to jump through* in order to pass these classes.

The findings of this study also point out the significance of reflecting on the pedagogical implications of current-traditional rhetoric patterns—which are presented as the main pedagogical model to be *imitated* for both academic essays and research papers in the L2 program. As illustrated in Chapters Six and Seven, the L2 writing program puts heavy emphasis on teaching these rhetorical forms *exhaustively* for both undergraduate and graduate students (e.g. the writer should write the first paragraph about the problem, the second paragraph should be about the solution, or the first paragraph should be about the problem and solution of a certain them; the writer should write the cause of the phenomenon in the first paragraph, the effect in the second paragraph, or the writer should choose certain points of comparison and focus on one point of comparison in each paragraph; or the writer should write the first paragraph about procedure A, the second paragraph should be about procedure B, and so on).

Working at the Writing Center for the past 13 semesters, I had an opportunity to work on a variety of writing assignments, which ask the writer to compare and contrast an issue or a phenomenon, to propose a solution to a certain problem, or to investigate some effects of a certain cause, and so on. Whenever I worked with a writer who brought such assignments to the Writing Center, I paid special attention to the assignments as I was searching for a rationale for the heavy emphasis on the current-traditional rhetoric approach in the L2 program. Working with both L1 and L2 writers on various genres of such assignments at the Writing Center, I realized that the compare and contrast, cause and effect, and problem and solution assignments were deeply embedded in the topic of the specific assignment, the genre of the assignment, the writer's specific interest in a certain aspect of the topic, the required sources to be integrated into the writing, and so on. These assignments were much more content-oriented: the assignments were embedded in content, interest, and sources rather than modes of rhetorical development.

The more I dealt with those types of assignments at the Writing Center, the more strongly I realized that teaching these rhetorical forms *exhaustively* for both undergraduate and graduate students was a form of writing instruction deeply *disengaged* from the situated contexts of actual writing assignments. Although I do not entirely deny the usefulness of current-traditional rhetoric patterns in certain literacy contexts, I believe that the heavy emphasis on teaching these rhetorical forms may not really contribute to developing the student's writing and thinking abilities. The more time I spent on those types of assignments, the more strongly I became concerned that the current-traditional rhetoric patterns are really *empty forms*—the forms that may not actually help the international student to *grow* as a writer as well as a thinker. I realized that the heavy emphasis on leading students to identify, process, and imitate textual patterns may

not help the students become full, active, and acceptable members in their research fields—the original goal of the program.

The findings of this research demonstrate the significance of reflecting on implications of the current-traditional patterns approach in the L2 program. The current-traditional patterns approach promotes a perception of writing as a set of transferrable skills to various literacy situations independent of social contexts of writing in the L2 program. As articulated in Chapter Six, the current traditional approach was initiated in the late 1700s and early 1800s and was adopted in freshman composition courses in the US from the late 1800s on in order to enable an undertrained and transient staff of writing teachers to cope with large numbers of students (Connors, 1997), which was very appealing to “the scientific and technical interests that invigorated the new American university” (Crowley, 1998, p. 94). Current-traditional rhetoric saw *content* just as an issue of the structure of reality and the psyche or genius of the individual (Berlin, 1987; Crowley, 1990, 1998).

The skills-focused general writing curriculum also appeared in L1 writing programs across the nation. During the 1940s and 1950s, English departments had to train the massive influx of students who were returning soldiers from the wars in the four modal skill areas—listening, speaking, reading, and writing—in cooperation with Speech Communication Departments (Berlin, 1987; Crowley, 1998; Russell, 1987, 1992). During that time, writing instruction was perceived merely as “service” to content courses, but the promotion of four-skills in the writing classroom did not last long. Scholars in the field heavily criticized the skill-orientation of a writing class and maintained that the four-skill-oriented courses are *not* actually writing courses as they do not integrate the student’s *writing* with *learning* drawing on the individual’s life and situated everyday experiences (ibid.)

In short, the findings of this research stress that the program administrators and instructors should examine implications of current-traditional rhetoric that promotes explicit instruction and modeling in the rhetorical patterns of English as effective writing pedagogy. The findings highlight the significance of integrating their students' situated backgrounds into its writing curriculum and remind us that teaching writing as a general four skills course with a focus on identifying patterns may lead ESL students' writing experiences "too easy with too great emphasis on success and security ... as they often engage in writing that is not valued in many later courses" (Grabe, 2001, p. 44). It is important to note that the pattern-focused writing pedagogy with its primary concern for *skill* over *content* may lead L2 writing instruction to become *overly* separated from students' everyday lives. It is crucial that L2 writing instruction reflects the dialectic relation between students' personal experiences and academic analysis in their learning and writing processes (Casanave, 2002; Holliday 2005; Hyland, 2004; Johns, 1986, 1997, 2002; Johnson 2004; McKay, 1993; Prior, 1995, 1998; Purves, 1991; Rodby 1992; Wong 2006).

L2 reading and writing relations. The findings of the study suggest important implications for reading and writing relations in this L2 program and similar ones at other universities. As illustrated in Chapters Six and Seven, the readings in the classroom are mainly used as the prose model for a student to infer and imitate the rhetorical patterns and argument structure. Although the instructors did include some articles that their students could relate to their everyday lives (e.g. Keith Ablow's article "The Dangers of Cramming" in Sandra's class and Andy's class and the "Drinking on Campus" article in Yeonjun's class), most of the readings used in the classroom were not the type of readings that the first-year international students could immediately relate to their everyday lives. Most freshman writers would have difficulty

identifying with the readings used in the courses, which included “Effect of Holy Water on the Growth of Radish Plants”, which both Sandra and Andy described as “an effective text” to identify the IMRD pattern; Nathan Jones article “Comments on Ann Johns’ Written Argumentation for Read Audiences: Suggestions for Teacher Research and Classroom Practice”; “The Thermal Conductivity and Specific Heat of Epoxy Resin from 0.1 to 8.0K”; “Use of a Writing Web-Site by Pre-Masters Students on an English for Academic Purposes Course”; “Four Good Reasons to Use Literature in Primary School ELT”.

As these readings were mainly used to guide the students to identify the patterns of a text, there was not much discussion at all about the contents of the readings in class. As illustrated in Chapters Six and Seven, the pattern-focused writing pedagogy with its primary concern for *skill* over *content* does not activate the content schemata (topic knowledge) of the learner, since it focuses mainly on activating the students’ rhetorical schemata (formal knowledge) and linguistic schemata (language knowledge). That is to say, as the readings were mainly used to identify the patterns of a text, the benefits that the students can get by integrating reading and writing in their learning processes are neglected. As explained in the instructor training section, the L2 writing teacher’s main pedagogical responsibility is to set up tasks that draw students’ attention to the main patterns of a text—either rhetorical features or syntactic features. The pattern-focused general skills writing curriculum provides a *legitimate* reason for the neglect of cultivating students’ writing abilities by engaging them in the content schemata (topic knowledge) of the text, and this has a great influence on the L2 reading and writing relations in the classroom. The fact that the “how-to skills” handouts ultimately serve as the main reading texts in the classroom indicates the lack of meaningful reading texts in the L2 classroom.

The separation of *content* from *skill* is an important problem because what types of readings are used in the classroom ultimately determine what types of writing assignments are produced (Carson & Leki, 1993; Grabe, 2001; Grabe & Stoller, 2001; Leki & Carson, 1994; Leki & Carson, 1997; McKay, 2001). Ilona Leki (1993) articulates the crucial role that reading plays in the L2 writing classroom:

When we teach a reading or writing course as a skills course, we act as though real reading and writing will come later, once our students know where to look for the main idea of a text or how to write a topic sentence. But it makes no sense to defer real reading and writing until students are adequately prepared, because adequate preparation is itself a result of a purposeful plunge into the struggle with meaning. (p. 19) (italics added for emphasis)

Her statement—“when we teach a reading or writing course as a skills course, we act as though real reading and writing will come later”—illustrates the current L2 reading and writing relations in the skills-focused EAP classroom. I want to reiterate that it is crucial that L2 writing instructors provide students with *meaningful* readings—rather than *mechanical* readings—in order to foster their development as thinkers and writers. L2 writing instructors should remember that, for most ESL students, the writing class is “much more than a skills course; it is also a *content* course in which they need to learn about audience and purpose, levels of content specificity, and academic formats, perhaps *for the first time*” (Reid, 1996, p. 278).

In short, the program emphasis on developing the international student’s ability to discover the patterns—both rhetorical and linguistic patterns by analyzing the examples provided to the learner—leads me to say that its aim of helping international students to become full, active, and acceptable members in their research fields through the pattern-focused general writing instruction within the EAP framework is an *unrealistic* goal. The findings of this research reiterate the importance of expanding the cognitive and psychological views of academic literacy promoted in the L2 program. As Marysia Johnson (2004) powerfully argues,

ESL practitioners “have stayed for too long *in the mind of the learner*, and in the process we have neglected to recognize the forces that interact with the individual mind” (p. 189). L2 program administrators and instructors should find ways to lead students to “acquire not only certain skills and data, but to try on new forms of thinking and talking about the world as well” (Harris, 1997, p. 102). I argue that the program administrators and instructors should re-examine the way the ESL service courses acculturate international students into academic discourse communities through pattern-focused general writing skills instruction and look into how the current L2 pedagogy is compatible with the promotion of a student’s actual learning across the curriculum.

Instructor training of the L2 program. The findings of the research stress that the situated contexts of the program have a strong influence on each instructor’s approach to teaching writing. My examination of the instructor training of the L2 program demonstrates that most ESL writing teachers learn to teach writing through *practice* rather than through formal training in composition theory, which eventually leads to a shortage of teachers who are capable of teaching both “writing” and “ESL” (Matsuda, 1999; Silva et al. 1997; Williams, 1995). The L2 instructors’ lack of formal training in composition pedagogy and theory as well as their frustrating experience and anxiety are clearly expressed in the instructors’ voices (see the section “Equation: ESL 501 = ESL 115” in Chapter Six). Sandra articulated during her interview that, although the practical training she gained in teaching ESL service courses was very valuable, if she had more experience of writing a research paper *herself*, it would have been easier for her to teach the research paper writing unit. Sandra’s interview statement reminds us that the instructors’ lack of experience of writing various genres of academic writing themselves has important implications for teachers’ pedagogical practices.

My examination of the instructor training in the L2 program indicates that teacher training issues in the L2 program are rooted in the structure of the MATESL program itself. Currently, the MATESL program does offer EIL 445 (Second Language Reading and Writing) for its students, which is the only class where MATESL students learn about historical and theoretical backgrounds of composition studies. However, since it is a combined course in reading and writing, based on my participant observation of the course, the coverage of composition pedagogy and theory is limited. The program's representation of "ESL writing" appears to be more focused on "ESL"—anchored in the psycholinguistic and cognitive mechanisms for language learning and teaching—rather than on both "ESL" and "writing". It seems that although ESL writing teachers' training should extend beyond the language acquisition concerns of applied linguistics, most MATESL programs in the US do not provide solid training for its students in recent developments of composition theory and pedagogy (Kroll, 1991; Matsuda, 1998; Reid, 1993).

Barbara Kroll (1991) noted the significance of providing MATESL students with a solid training for L2 writing instruction:

The growth of composition studies as a discipline with its own independent body of research (apart from, say, literary studies or linguistic studies), has enormously influenced the formal training of writing teachers who teach native speakers of English. For ESL writing teachers to be able to provide courses which assist their students in learning to produce academic prose, their training should be no less rigorous, extending *beyond the language acquisition concerns of applied linguistics and into the realm of writing theory as well*. (p. 262) (italics added for emphasis)

As illustrated in Chapter Four, the L1 program provides a much more sustained professional development for its instructors not only through the workshops but also through the peer advising system. Each semester, the L1 program offers instructor training workshops on a variety of topics that aim to provide instructors not only with practical guidelines for teaching writing

but also with the theoretical and methodological backgrounds for certain pedagogical approaches. The peer advising system in the L1 program illustrates how the program provides *a system of scaffolding* for new instructors by structuring forms of social interaction that aims to foster literacy socialization between experienced and new instructors in “the zone of proximal development” (Vygotsky, 1978, 1987). Such sustained professional development for L1 instructors is possible because the majority of the instructors are doctoral students who have spent 6-8 years teaching various sections of its writing courses during their graduate study.

Thus, the dilemma of teacher training for L2 writing instructors seems to be rooted in the structure of the MATESL program itself. Dwight Atkinson (2000) argues:

The study of L2 writing, at least in the fields of applied linguistics and TESOL, is *dying before our eyes*. I say it is dying for one simple reason—very few of the influential researchers in this area are systematically passing on their research interests and expertise, at least to those who are best equipped and best situated to do something with them: *research-oriented Ph.D. students*. In other words, the vast majority of those who have given their professional lives to, and made their reputation on, L2 writing research are not teaching in programs that offer Ph.Ds. (p. 5) (*italics added for emphasis*)

His statement—the field of L2 writing is *dying* before our eyes—points out the practical orientation of L2 writing pedagogy in general and the lack of connection between theory and practice and between practice and theory. It reminds us of the significance of providing L2 writing instructors with multiple frames of reflection through which they can understand their experience of teaching writing and to attempt to make connections between theory and practice; between curriculum and classroom.

Summary. This analysis ends up finding problems of balance and theory, in effect, with both L1 and L2 approaches to literacy. If the L2 program ends up being overly focused on skills and neglects work with content and attention to how to adapt to different genres, then the L1 program seems overly focused on content and writing theory and neglects the textualization,

organization, and conventions of writing. If the L2 program is overly explicit about forms and conventions, the L1 program is overly implicit about forms and conventions. Neither program seems to have developed a clear approach to the diversity of academic genres and discourses in the university. In short, although the two programs are quite different in many respects, they seem to be struggling with the same basic problem of how to assist undergraduate students to develop as academic writers who can adapt to different writing situations, who can master academic conventions and language, and who can think critically about both disciplinary knowledge and their everyday worlds. These are the central challenges that I found in my research.

Recommendations for the Two Programs

Based on the findings of my research, I argue that, considering the strong influence of cultural studies pedagogies on the composition classroom in the 21st century, program administrators of the L1 program should intensify efforts to guide instructors to reflect on pedagogical implications of the thematic approach to teaching writing for students' writing practices and on the very idea of teaching writing through content. I would recommend that the program administrators in the L1 program should lead instructors to reflect on the ways a teacher's *good intentions* to teach writing through content—which is embedded in the socio-political and ideological contexts of our everyday lives—may lead to the neglect of teaching writing skills (Fulkerson, 2005; Hairstone, 1992; Harris, 1992; Myers, 2003; Tate, 1995).

I would recommend that L1 program administrators and instructors should reflect on the perception of “how-to skills” in the program considering the fact that many of their students have just graduated from high school, and they really need more focused instruction to improve their writing abilities. Based on the findings, I want to emphasize that writing instruction in the L1

program needs to achieve *balance* between enhancing students' thinking abilities and their writing abilities. The program needs to achieve balance between instruction in "context" and instruction "text". It is important to note that the separation of instruction in "language" with instruction in "rhetoric" may ultimately lead to the lack of focused writing instruction for freshman students. I recommend that program administrators should emphasize to its instructors the significance of developing sentence-level pedagogies. They should introduce useful sentence-level pedagogies to instructors during TA orientations and instructor workshops. They should provide more thorough guidance for leading students to understand the conventions of writing for different genres, generating ideas, formulating thesis statement, citing sources, organizing texts, and editing academic language.

Based on the findings of my study, I recommend that the L2 program should expand its perception of writing and writing instruction and reflect on its aim of helping international students to become full, active, and acceptable members in their research fields through the pattern-focused general writing instruction within the EAP framework. The program should examine the overly-generalized perception of international students' abilities and identities based on a rigid boundary of linguistic and cultural traits. I recommend that the L2 program should pay greater attention to the position of international graduate students in the ESL service courses and re-examine the very idea of "Service"—the official name of the writing courses. As articulated in the section "Equation: ESL 501 = ESL 115" of Chapter Six, the program emphasis on skill-focused general writing instruction can lead many international graduate students to participate in the activity systems of the program only peripherally rather than fully. As Reza articulated during our interview, it is crucial that the program finds ways to provide more tailored ESL writing instruction based on the actual needs of the students enrolled in the program and

establish more solid cooperation between the ESL program and the departments of students enrolled in the writing program. As noted in Chapter One, the L2 program currently offers special Business Writing courses (ESL 505) in collaboration with Accountancy and MS-Tech programs and the Department of Economics, and the Preparatory English Program (PEP) courses for MBA students during the summer. The program should consider developing more of such tailored courses in collaboration with other departments across the campus.

Another placement option to consider when designing new writing courses for L2 students is the University of Washington at Seattle model. Currently, the University of Washington at Seattle provides two tracks of ESL instruction for its international students: Language Requirement and Composition Requirement. In its AEP (Academic English Program) program, international students should fulfill their language requirement by taking English 101 (Writing from Sources I), English 102 (Writing from Sources II), or English 103 (Writing from Sources III) depending on the level of the student's English proficiency. When they have fulfilled their language requirements, they move on to take one of the following courses with native speakers together: English 111 (Composition: Literature), English 121 (Composition: Social Issues), English 131 (Composition: Exposition), English 197 (Interdisciplinary Writing/Humanities), English 198 (Interdisciplinary Writing/ Social Sciences) English 199 (Interdisciplinary Writing/Natural Sciences). These courses—the cross-cultural composition courses—fulfill their *actual composition requirement* for their education at the university.

My examination of the L2 program's pedagogical practices also stresses that the program administrators should examine the current MATESL curriculum in order to provide better guidance and more solid training for its students not only as students in the TESL program but also as writing instructors, who will play a crucial role for initiating international students into

US academic discourse communities and to help them to grow as writers and thinkers. I want to emphasize the significance of building *more systematic support* for new L2 instructors especially those who do not have much experience working with ESL students before they begin their MATESL program. Since it is the Program Coordinator who is mainly involved in the instructor training—from the TA orientation to the weekly level meetings—without support from the program that allows the Program Coordinator to delegate the duties of instructor training to other instructors or administrators, I would suggest that the program should consider introducing a peer advising system in order to provide a more sustained system of professional development for its instructors. Drawing on my own experience as well as my examination of the participating instructors' approaches to teaching writing, I firmly believe that first year instructors in the program will receive much more sustained training and professional development when they are paired with another experienced instructor at least during their first semester in the program and observe the experienced instructor's course at least during the first semester in the program. Considering the increasing recognition of the powerful role that writing plays in a student's learning processes across the curriculum, it seems to be a good time for the L2 program administrators to re-examine its MATESL program for its TESL students and look into the various implications of their TA training on their actual pedagogical practices for the international students the program serves.

Division of Labor Between L1 and L2 Writing Teachers

Based on the findings of my study, the ways in which the L1 and L2 writing programs are operating at UIUC is a clear example of the division of labor model, which Paul Matsuda delineates in his 1998 article titled "Situating ESL Writing in a Cross-Disciplinary Context". The findings of my research pose a question about to what extent the divisions and the institutional

boundaries serve the needs of the administrators and instructors who are informed by differing disciplinary backgrounds and the pragmatic needs of their own programs as well as the actual needs of students. The findings raise a question about the very idea of “the inherent differences” between L1 and L2 students’ writing practices (Silva, 1993). That is to say, are the literacy practices of the two programs different, because a native speaker’s writing practices are *inherently* different from a non-native speaker’s writing practices? My answer would be *No*.

The findings of my study point out that the literacy practices of the L1 and L2 writing programs are different, not because L1 and L2 students’ writing practices are inherently different from each other, but because the pedagogical practices of the two programs are socially constructed and reinforced by their situated disciplinary perspectives and academic affiliations. The L2 program’s pedagogical practices might have been *very different* if the ESL program had been offered by the English Department. Many TESL programs in the US are offered by English Departments, and many ESL writing courses are overseen by English Departments (e.g. University of Washington at Seattle, Illinois State University, University of North Carolina at Greensboro, University of Wisconsin at Madison, etc.). The strong influence of the particular department in which an ESL writing program is housed on its actual literacy practices is clearly illustrated in various studies (Ramanathan, Davies, Schleppegrell, 2001; Ramanathan, 2002; Williams, 1995).

Tony Silva (1993, 1994, 1997) has argued that ethical treatment of ESL writers requires that such students are placed in *suitable* learning contexts: they are offered various placement options such as mainstream, sheltered, or cross-cultural writing courses. However, with the current institutional distinction that separates composition issues into L1 and L2, it is very difficult to create cross-cultural learning environments that include both L1 and L2 students in a

writing course, where they can become an important part of their education and learn from each other (Matsuda, 1998). Paul Matsuda and Tony Silva already implemented such “cross-cultural composition courses” at Purdue University and report the positive aspects of such writing courses (see Matsuda and Silva, 1999). Jessica Williams (1995) also supports the idea of joining the two groups and maintains that “by joining, rather than separating, these two populations, the NNS students might be seen as a resource in the university community, where diversity and multicultural experience are increasingly being stressed” (p. 175).

It is very important to remember that the very boundary between ESL (English as a Second Language) and EFL (English as a Foreign Language) is getting less and less clear these days. That is, the English language is not completely *foreign* to many international students who are admitted to the university any longer, as they grow up interacting with the language through a variety of media because of the advancement of technology. That is, most L2 students who are coming to the US to pursue college degrees these days have been exposed to the English language at an early age because of the globalization and Internetization: their writing practices in English are quite different from the writing practices of the L2 students who came to the US in the 1960s and 1970s.

Over the last four decades, the demographics in US institutions of higher education have greatly changed with an increasing enrollment of L2 students and 1.5 generation students who do not fit the traditional definition of either mainstream students or ESL students (Harklau, Losey, Siegal, 1999; Matsuda, 1998, 1999, 2006). Although the L1 writing program is mainly aimed at native-English-speaking students, currently the L2 student population—both international visa students and 1.5 generation students—is continuously present in the L1 writing program. Because of the increasing number of the L2 student population in the rhetoric writing courses, it

is crucial that both programs create a space where both L1 and L2 writers can get together and learn from each other. Thus, the division of writing scholarship and the division of labor may serve the needs of administrators, teachers, and researchers who are influenced by differing disciplinary backgrounds; however, the actual needs of the students “will not be met as constructively as they might be if L1 and ESL specialists worked jointly and cooperatively” (Santos, 1993, p. 89).

It was the creation of TESOL in 1966 that *institutionalized* the division of labor between L1 and L2 writing teachers (Matsuda, 2005). Because of the strong influence of the English Language Institute at the University of Michigan in the early 1960s, ESL specialists argued at that time that only instructors who are trained in Applied Linguistics should teach ESL courses (Matsuda, 2001). However, it needs to be noted that the landscapes of L1 and L2 writing scholarship as well as the demographics in US institutions of higher education are rapidly changing. These days, we see more scholars such as Paul Matsuda, Paul Prior, James Paul Gee, Ann Johns, Judith Rodby, Alastair Pennycook, Sandra McKay, Ron Scollon, Sarah McCarthey, Christine Casanave, Ken Hyland, Dwight Atkinson, and so on who have widely published in both fields and have made earnest efforts to discuss the theoretical, methodological, epistemological, and pedagogical insights that they have learned working with both L1 and L2 students. Especially, Paul Matsuda’s (1998, 1999, 2003, 2006) sincere and heart-felt efforts to bridge the division of labor between L1 and L2 writing teachers and the division of scholarship between L1 and L2 writing studies should be recognized.

I argue that the development of writing curricula and writing program administration should reflect the changing landscape of the student population in the US institutions of higher education as well as the changing landscape of the L2 and L1 writing scholarship. It is important

to recognize that the weakness of EAP is the strength of WAC, and the weakness of WAC is the strength of EAP (Swales, 1990). Therefore, by joining them together, we can create a learning environment that organically fosters diversity for the L1 program and the environment that connects the student's personal literacy experiences with academic analysis and academic writing for the L2 program. Considering the changes that English—the lingua franca—has brought to the writing practices of other countries and the changing student population in the US institutions of higher education as well as the changing landscape of the L2 and L1 writing scholarship, I argue that it is a good time for both writing program administrators and writing instructors in the two programs to reflect on *whose needs* are represented in the current division of the programs and the current division of labor between L1 and L2 writing teachers.

Limitations of the Study and Suggestions for Future Research

Drawing on the sociocultural approaches of activity theory and practice theory, my study investigates the literacy socialization of instructors and students in the two writing programs as well as the deep social interactions and dialectic processes of their literacy practices in relation to the whole situated collective systems of which they are a part. The findings of the study stress that the L1 and L2 programs are situated in two different activity systems, which ultimately led to different actions and operations. The findings of the study illustrate how the programs' literacy practices are constructed and reconstructed by the interpretive processes of the program administrators in their disciplinary fields and their departments.

I want to reiterate that this study is not an attempt to dichotomize the two programs. And my intention is not to write a history of TESOL and a history of writing studies in contrast to each other. By tracing important threads embodied in the institutional and institutional practices of the programs, the original aim of my study was to illuminate how the disciplinary contexts—

the social structures—of the programs shape the macro and micro dimension of their literacy practices, how the participants interpret the objectives of their programs, how their interpretations (re)construct their literacy practices, and how their everyday practices (re)impact the social structures of their programs. Symbolic interactionism—the methodological framework of this dissertation—reminds us that meanings are always constructed by the interpretive processes of the social actor, and any social systems are constantly constructed and reconstructed through this meaning attribution process (Atkinson et al, 2003; Biesta & Burbules, 2003; Chouliaraki & Fairclough, 2002; Flyvbjerg, 2000; Kamberelis & Dimitriadis, 2005).

At the same time, my examination of the situated literacy practices of the programs is also *constructed* by own interpretive processes. It is *my version of the story*, a story by a Korean doctoral student—a Vygotskian/Bakhtinian scholar who has a disciplinary background in both L1 and L2 writing studies and has been trained in qualitative research methodology at the University of Illinois at Urbana-Champaign, a leading international center of qualitative inquiry methodology. As noted earlier, during my graduate study, I have participated in the two programs as a deeply interested participant-observer both as a student as well as an instructor, and my familiarity with certain aspects of the programs has influenced my data analysis processes. As I noted at the outset of this chapter, I also was deeply influenced by over six years of consulting in the campus Writing Center and experiences with academic writers at all levels from across the campus. If the programs' literacy practices were examined by a researcher who had a disciplinary background in cognitive psychology or structural linguistics, analyzed the data through statistical methods, and/or had limited participation in the writing programs of the campus, the results of the study would have been *very* different.

There could be many limitations of the study. First of all, as represented in the title of my dissertation, *Culture, Cognition, and Context: Situated Literacy Practices of L1 and L2 Writing Programs*, the study focuses on exploring how the pedagogical foundations of the programs—humanities, cultural studies, and writing studies for the L1 program; and linguistics, applied linguistics, TESOL, and English for Academic Purposes (EAP) for the L2 program—inform the way writing is conceptualized and taught in the two programs through ethnographic research methodology. Since a writing program is the unit of analysis in my study, the study did not explore in greater detail what the students in the writing courses that I observed for the research *actually* learned and specific problems that the students had in transitioning to content courses in their disciplinary fields. I will explore the impact of academic enculturation through a writing class on students' actual learning process across the curriculum in much greater depth in my future studies. It also needs to be noted that since this study elucidates the notion of *literacy practices*—as related to the situated pedagogy, epistemology, ideology, and methodology of the programs by *comparing* the two writing programs—quite a few themes needed to be analyzed. My analysis of each theme would have been much deeper if I had focused on analyzing one program's literacy practices rather than comparing the two programs. I intend to explore the situated pedagogy, epistemology, ideology, and methodology of the writing programs in greater depth in separate studies in the future.

In his article “Composition at the Turn of the Twenty-First Century”, Richard Fulkerson (2005) looks into the historical developments of composition pedagogy and theory and points out that people in composition studies actually have *very little* understanding about the very nature of a composition program mainly because “there is no available and current account of what goes on in college writing classrooms in the United States: the syllabi, writing assignments, readings,

and classroom procedures”. He reiterates that the field “desperately need[s] a comprehensive empirical study of what actually goes on nationwide” (p. 682). I hope that my study is at least a local response to Fulkerson’s call. I hope that my research on the literacy practices of the writing programs will lead us to critical reflection on, and ultimately innovation in, the writing programs at this university and at other universities in the US, as well as contributing to developing a meta-disciplinary awareness of the relationship between L1 and L2 writing studies in the US.

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Appendix A

Interview Questions for Administrators of the Rhetoric Program

1. How did you come to direct this program? What kinds of education and other experience do you draw on to lead it? Are there some influential theories, texts, or individuals who have affected how you understand the purpose of this program?
2. What is Rhetoric? Could you define the term?
3. I reviewed some of the rhetoric syllabi in your program. Most of the instructors indicate in their syllabi that “fostering a student’s critical thinking skills” is the major goal of their courses, and students should learn how to think and write analytically through their courses. Could you elaborate on the major objectives of the program?
4. Overall, I think that the disciplinary perspectives and academic affiliations of the program—humanities, cultural studies, and writing studies—have shaped the pedagogical practices of the ESL writing courses. What is your perspective on this?
5. Could you explain how the pedagogies your program promotes are intended to help students learn the skills needed to be successful for their academic endeavor at the university?
6. According to my observation of rhetoric courses and my research on some of the course syllabi, most instructors in your program structure their class activities around one organizing theme for the class (e.g. public education, fast food, horror film, democracy, home etc.) and their readings are also thematically organized. I think that this is an important aspect to be noted when it comes to understanding the pedagogical practices of your program. Does your program encourage your instructors to organize their class activities and readings based on a certain theme of their choice?
7. I know that your program is closely affiliated with the “Ethnography of the University Initiative” and you encourage your instructors to incorporate ethnographic approaches in their courses. Could you tell me the rationale for the promotion of ethnographic pedagogy in your program?
8. According to my research on the course syllabi, quite a few instructors use films in their courses. I know that the term “cinematic rhetoric” is often used in the program to highlight the importance of using films to guide students to understand popular culture. Could you tell me the rationale for such an approach?
9. How important do you think source use, synthesis, and citation training is in the college writing classroom?
10. Let’s talk about class assignments. According to my research, there are several types of common assignments in your program such as visual analysis paper (e.g. advertisement analysis), research paper, personal essay (e.g. I-search paper, personal ethnographic

essay), and reaction papers. Are there certain assignments that the instructors are supposed to include in their courses? Also, are there certain units that the instructors are required to cover in their courses?

11. Can we discuss the book selection process in your program? I understand that there are regular textbooks and non-regular textbooks. Nickel and Dimed is one of the most well-known non-regular textbooks. Could you tell me how the texts are chosen in your program?
12. Can you discuss how you train your instructors? Overall, what are the areas that you emphasize most in training your instructors?
13. I know that your program provides various types of training and support for your new instructors. The peer advising system is a good example. Could you share with me what kind of support system it is, and tell me about other instructor training systems in your program?
14. How do you work with international students who want to take rhetoric or AWP courses instead of ESL classes? Are there any policies between the English program and your program regarding the issue?
15. Do you think that there are any differences between ESL writing courses and your writing courses?
16. There seems to be a lack of collaboration between the ESL program and the Freshman Composition program. Do you think it is possible to create cross-cultural composition courses incorporating both ESL and native-English-speaking students in a writing course? If yes, what kinds of benefits would it bring? If no, why not?
17. How do you see this program developing in the future? Are there any problems or opportunities you see ahead? Are there any goals you would like to achieve in this program or practices that you would like to see used that have not been?
18. Lastly, are there any issues that we have not discussed that you would like to share to help me understand your program?

Appendix B

Interview Questions for Instructors of the Rhetoric Program

Joseph

1. How did you come to teach this course? What kinds of education and other experience do you draw on to teach the course? Are there some influential theories, texts, or individuals who have affected how you teach this course? What are your main research interests?
2. How many Rhetoric courses have you taught so far? What is your definition of Rhetoric?
3. Can you tell me about the Rhetoric TA orientation you went through? How did the orientation impact the way you teach the Rhetoric courses?
4. Are there any particular aspects of academic writing you are required to cover in this course? How much leeway do you have in terms of designing the courses? What do you usually discuss with the Program Coordinators and other instructors?
5. What is the main objective of the course? What aspects of academic writing do you think you have emphasized the most in your class this semester?
6. You have emphasized the idea of “critical thinking” in your class. What is your definition of “critical thinking”?
7. What is your definition of “good writing” at the college level?
8. There were three units in the class: Work (Unit I), Corporations (Unit II), and The Sixties: Civil Rights, Vietnam, Universities, and the Protest Tradition (Unit III). Can you tell me why you have designed your class like that?
9. Let’s discuss the course assignments. There were three major essays (60%) and three short writings (25%) for each unit. There was no final research paper in your class. What are the goals of each assignment? Would you consider some alternatives? Why or not?
10. Can you also tell me why you have provided a list of topics for each assignment?
11. Let’s talk about the class readings. The class read articles such as “Preface on the Corporations”, “Letter from a Birmingham Jail”, “Past Prologue: The 1950s as an Introduction to the 1960s”, etc. Can you tell me why you chose such readings?
12. “Nickel and Dimed” was the main textbook in the class. Can you tell me why you chose “Nickel and Dimed” as the main text book for the class and what aspects of the book you liked?

13. The class watched six documentaries in class, which include “Rodger and Me”, “American Dream”, “The Corporation”, “Eyes on the Prize”, “Berkley in the 60s”, “This is What Democracy Looks Like”. Can you tell me why you incorporated the documentaries into your course? What is the rationale for including the documentaries in the writing classroom?
14. Your class readings and the documentary watching indicate that the influence of cultural studies approaches on your approach to teaching writing is quite clear. What is your view on that?
15. Let’s talk about the last unit. You emphasized the university as a political space and you took the students to the University Archives Center and had them do some research on the history of the university for their final papers. Can you tell me why you designed the last unit like that?
16. What kind of guidance do you think a college writing teacher should provide for students who just graduated from high school, when it comes to writing a research paper?
17. Let’s discuss your comments and feedback. Can you explain what your goals are in responding to student writing?
18. How important do you think source use and synthesis (summary, paraphrase, and quoting) exercise is in a college writing classroom? How important do you think citation training (APA/MLA) is in a college writing classroom?
19. Let’s talk about grammar instruction in the writing classroom. You compiled the actual grammatical mistakes of the students and asked the students to read aloud the sentences and to try to revise the mistakes. How important do you think grammar instruction is in a college writing classroom?
20. You have had some international students in your Rhetoric courses. Does the presence of international students affect the way you teach your class?
21. There seems to be a lack of collaboration between the ESL program and the Freshman Composition program. Do you think it is possible to create cross-cultural composition courses incorporating both ESL and native-English-speaking students in a writing course? If yes, what kinds of benefits would it bring? If no, why not?
22. Are there any goals you would like to achieve in this course or practices that you would like to use that you haven’t? If so, could you discuss them?
23. Are there any issues that we haven’t discussed that you would like to share to help me understand the course and your teaching?

Rachelle

1. How did you come to teach this course? What kinds of education and other experiences do you draw on to teach it? Are there some influential theories, texts, or individuals who have affected how you teach this course? What are your main research interests?
2. Can you tell me about the objectives of the course? What aspects of academic writing do you think you have emphasized the most in this course?
3. Can you explain what your goals are in responding to student writing? What are the criteria you use when you grade your students' papers?
4. Let's talk about the assignments. There were four assignments: Advertisement Analysis, Rhetorical Analysis, Research Paper, Personal Essay (Stereotype Essay). What are the goals of each assignment? Would you consider some alternatives? Why or not?
5. You did not allow your students to revise their papers. Is there any special reason that you do not allow students to revise their papers?
6. Shall we talk about the research paper assignment? In terms of your instructions on how to write a research paper, what aspects do you think you emphasized most to your students?
7. You said that the students could work only on the topic, which has been approved by you, for their research paper. Is there any special reason for this?
8. In your class, the research paper is not the final paper. Instead, your class had a stereotype paper (or personal reflection paper). Can you tell me the rationale for designing such a paper as the students' last assignment?
9. What kind of guidance do you think a college writing teacher should provide for students who just graduated from high school?
10. How important do you think source use and synthesis exercise and citation training is in a college writing program?
11. You had several international students. Does the presence of international students affect the way you teach your class?
12. Let's talk about the class readings. The class read Bordo, Hayakawa, Orwell, Glassner, Wondra, Kingsolver, Gregory, etc. Why did you arrange such readings?
13. You mentioned several times in class that *Writing Analytically* is "an excellent book". Can you tell me what aspects of the book you liked?

14. Overall, I think that the influence of cultural studies is clearly demonstrated on the assignments and activities of your class. What is your view on that?
15. How important do you think grammar instruction is in a college writing classroom?
16. Are there any goals you would like to achieve in this course or practices that you would like to use that you haven't? If so, could you discuss them?
17. Are there any issues that we haven't discussed that you would like to share to help me understand the course and your teaching?

Samuel

1. How did you come to teach this course? What kinds of education and other experience do you draw on to teach it? Are there some influential theories, texts, or individuals who have affected how you teach this course?
2. Can you tell me about the objectives of the course? What aspects of academic writing do you think you have emphasized the most in this class?
3. The focus of your class is to lead the students to reflect on their thinking, reading, and writing processes. Could you tell me about the rationale for such emphasis on thinking, reading, and writing processes?
4. The title of your course goal, “Method to the Madness”, highlights that writing is a process that can be studied, understood, and learned. Please tell me why you titled the goal of your course “Method to the Madness”.
5. “Stanger in a Strange Land” reminds me of the title of the article written by Lucile McCarthy. I am also wondering what you wanted to highlight through the title.
6. You had your students self-evaluate their thinking and writing processes, and the final project of your class is a case study of their thinking and writing processes. Why do you think it is important to lead the students to learn about their own writing processes and practices?
7. Do you believe that there is “a writing process”, and why it is important that your students to become aware of their own writing processes?
8. You emphasized that writing processes are messy and non-linear, but you wanted the students to write “well-organized and easy-to-follow papers.” Please explain the relationship between the emphasis on the messy processes and your expectations of the well-organized papers.
9. Let’s discuss the readings of your class. You have your students read Tannen, Bordo, Casanave, Prior, Goffman, Elbow, etc. Please tell me why you arranged such readings.
10. Can we discuss the “think aloud activity” in your class? You introduced the Linda Flower and John Hayes’ protocol analysis method to your students. You also had your students transcribe their thinking aloud for their papers. Please tell me about the rationale for such activities. Also, what is the relationship between the thinking aloud activity and the intertextual tracing activity?
11. Can you talk about the class assignments? What are their goals? Would you consider some alternatives? Why or not? How do you expect your students to use what they are learning in this course in the future?

12. Can you explain what your goals are in responding to student writing? How are students graded in this course?
13. How important do you think citation training is in a college writing program?
14. What is your perspective about grammar instruction in a writing classroom?
15. Are there any goals you would like to achieve in this course or practices that you would like to use that you haven't? If so, could you discuss them?
16. Are there any issues that we haven't discussed that you would like to share to help me understand the course and your teaching?

Appendix C

Interview Questions for Students in the Rhetoric Program

Students in Joseph's Class

1. Please tell me about your backgrounds (ethnicity, program of study, year etc.).
2. What did you personally hope to gain from taking this course? What goals do you think this course has? What grade do you think you deserve for the course?
3. There were three units in the class: Work (Unit I), Corporations (Unit II), and The Sixties: Civil Rights, Vietnam, Universities, and the Protest Tradition (Unit III). What was the most helpful unit for you and why? What was the most difficult unit and why?
4. What do you think about the assignments? There were three major essays (60%) and three short writings (25%) for each unit. Which assignment was most helpful and why? Which assignment was least helpful and why? What was the most difficult part when you wrote the papers?
5. How did you do your assignments? What helped your assignments most? Were the comments and feedback you got from the teacher helpful for your assignments? What area do you think your teacher paid most attention to in grading your papers?
6. Let's talk about the class readings. The main text book is "the Nickel and Dimed". You also read articles such as "Preface on the Corporations", "Letter from a Birmingham Jail", "Past Prologue: The 1950s as an Introduction to the 1960s." What is your reaction to the readings?
7. The class watched some documentaries in class, which included "Rodger and Me", "American Dream", "The Corporation", "Eyes on the Prize", "Berkley in the 60s", "This is What Democracy Looks Like". What is your reaction to the documentaries?
8. Let's talk about the last unit. The teacher often emphasized the university as a political space, and he had the students visit the University Archival Center and do some research for final papers. What do you think about the way he designed the last research paper unit?
9. What is the topic of your final research paper? Why did you choose the topic? How was your experience of the university archives? What did you learn about UIUC through your visit to the Archival Center?
10. The class had a lot of discussions about various aspects of US history, corporations, universities, politics, cultural practices, etc. What was the most interesting (helpful) discussion for you and why?

11. Was the citation exercise the teacher covered in class helpful? Do you feel more confident about citing sources when you write a paper now?
12. Let's talk about grammar exercise in the class. The teacher's grammar instruction was based on the writing samples made by the students. The students read sentences in the paper by taking turns and tried to revise ungrammatical sentences. Was the grammar instruction helpful for you to improve the grammatical aspects of your writing?
13. Overall, what was the most helpful aspect of being in the class? What did you learn most? What was the least helpful aspect of being in the class? In what area do you still need help to improve your writing?
14. Are there any issues that we have not discussed that you would like to share to help me understand your perspective of the class?

Students in Rachelle's Class

1. Please tell me about your backgrounds (ethnicity, program of study, year etc.)
2. What did you personally hope to gain from taking this course? What goals do you think this course has?
3. Let's talk about the class assignments. There are four major assignments (Advertisement analysis, Rhetorical Analysis, Research Paper, and Final Personal Essay). What is your opinion on those assignments? Which assignment was most and least helpful?
4. How did you do your assignments? What helped your assignments most? What area do you think your teacher paid most attention to in grading your papers?
5. Let's talk about the class readings. You read Fowles, Bordo, Hayakawa, Cross, Orwell, Glassner, Wondra, Kingsolver, Gregory etc. What is your reaction to the readings?
6. Let's talk about the text book "Writing Analytically". The instructor had the students work on various exercises in the book with their group members. The book was the main source of the class activities. What is your opinion of the book, and do you think the class exercises based on the book helpful?
7. Let's talk about the class activities. What was the most interesting, helpful activity? Why? What was the most difficult activity and why?
8. How important do you think citation training in a college writing program? What is your perspective about grammar instruction in a writing classroom?
9. Can we discuss your final essay paper? Please tell me what topic you chose and why?
10. Overall, what was the most helpful aspect of being in the class? What did you learn most? What was the least helpful aspect of being in the class? In what area do you still need help to improve your writing?
11. How do you see the class affecting your studies at the university and beyond?
12. Are there any issues that we have not discussed that you would like to share to help me understand your writing?

Students in Samuel's Class

1. Please tell me about your backgrounds (ethnicity, program of study, year etc.)
2. What goals do you think this course has? What did you personally hope to gain from taking this course?
3. Let's talk about the class readings. You read Peter Elbow, Deborah Tannen, Katharina Lindner, Paul Prior, Christine Casanave, etc. What is your reaction to the readings?
4. You had a lot of writing process activities in the class. You had to analyze your own writing processes by reflecting on the sticky notes you've made, the environment you were in, the technology you used, people you have talked with, and the inner dialogue you have had with yourself in writing the paper or preparing to write the paper. How do you make sense of the activities?
5. Let's talk about the think aloud activity. You had several think aloud activities (e.g. using the Picasso picture and the instructor demonstration in the last class). What is your opinion on that? How helpful do you think the activity is to improve your awareness of your own thinking and writing processes?
6. Can you talk about the assignments? There are four major assignments (Student & Teacher Relationship in the Writing Classroom, Conversation Analysis, Advertisement Analysis, and Writing Process Analysis). Which assignment was most and least helpful and why?
7. For the case study of your writing processes, the students were asked to include drawings, think aloud activity, and intertextual tracing. What is your opinion about the writing process analysis assignment?
8. Let's talk more about the conversation analysis assignment and advertisement analysis assignment. What is your opinion on those assignments?
9. For this class, you had to submit your work in the form of portfolio. Each time, you were asked to put your new work on the right side of your folder, while the old work is supposed to be kept on the left side. What do you think about the portfolio format of work?
17. How important do you think citation training is in a college writing program? What is your perspective about grammar instruction in a writing classroom?
10. Can you tell me how you completed your assignments? What helped your assignments most? What area do you think your teacher paid most attention to when he graded your papers?

11. Overall, what was the most helpful aspect of being in the class? What did you learn most?
What was the least helpful aspect of being in the class? In what area do you still need help to improve your writing?
12. How do you see the class affecting your studies at the university and beyond?
13. Are there any issues that we have not discussed that you would like to share to help me understand your writing?

Appendix D

Interview Questions for Administrators of the ESL Service Courses

1. How did you come to direct this program? What kinds of education and other experience do you draw on to lead it? Are there some influential theories, texts, or individuals who have affected how you understand the purpose of this program?
2. I have reviewed some syllabi of the ESL writing courses in your program. Most of the instructors indicate in their syllabi that developing effective strategies for writing source-paged research paper is the major goal of their courses. Could you elaborate on the major objectives of the writing courses?
3. Please tell me your view about the idea of “Service” in the ESL service courses.
4. I think that the disciplinary perspectives and academic affiliations of the program—linguistics, applied linguistics, TESOL, and English for Academic Purposes—have shaped the pedagogical practices of the ESL writing courses. What is your perspective on this?
5. I understand that the pedagogical approaches of ESL writing courses are based on TBLT. Could you explain how the pedagogies your program promotes are intended to achieve the goal of the program?
6. Based on my observation of four ESL writing courses, I think that “organization” is emphasized in the writing courses. The instructors whose courses I observed asked their students to identify the organizational structure of the readings. How important do you think identifying organizational structure (or training on pattern finding) is in the college writing classroom?
7. Reading and writing go hand in hand. What kinds of reading materials does your program encourage your instructors to use in their courses?
8. It is known that it is easy for a student to get an “A” in the ESL writing classes when compared to the Rhetoric writing classes. Could you tell me how students are graded in the writing courses?
9. Based on my observation of the ESL writing courses, I think that many instructors pay a lot of attention to source use and synthesis skills. How important do you think source use, synthesis, and citation training is in the college writing classroom?
10. Can you discuss staffing and instructor training? How do you hire instructors who will teach the writing courses? What are the areas that you emphasize most in training your writing course instructors?

11. What do you think about the fact that MA students teach doctoral students in the ESL writing courses?
12. How do you work with international students who want to take rhetoric or AWP courses instead of ESL classes? Is there any agreement between the Rhetoric program and your program regarding the issue?
13. Do you think there are any differences between Rhetoric writing courses and the writing courses in your program?
14. There seems to be a lack of collaboration between the ESL program and the Rhetoric program. Do you think it is possible to create cross-cultural composition courses, which include both ESL and native-English-speaking students in a writing class? If yes, what kinds of benefits would it bring? If no, why not?
15. How do you see this program developing in the future? Are there any problems or opportunities you see ahead? Are there any goals you would like to achieve in this program or practices that you would like to see used that have not been?
16. Lastly, are there any issues that we have not discussed that you would like to share to help me understand your program?

Appendix E

Interview Questions for Instructors of the ESL Service Courses

Sandra

1. Please tell me about your backgrounds. What kinds of education and other experiences do you draw on to teach the ESL writing class? Are there some influential theories, texts, or individuals who have affected how you teach this course? What are your main research interests?
2. Can you tell me about the objectives of the course? Can you also tell me the main differences between ESL 114 and ESL 115?
3. What aspects of academic writing do you think you have emphasized the most in your class this semester?
4. Let's talk about the units. There were six units in the class: Writing Process & Development Unit, Plagiarism Unit, Critique Unit, Annotated Bibliography Unit, Final Research Paper Unit, and Oral Presentation Unit. Please tell me why you have covered such units in your class. Among the units, are there any particular units to which you paid greater attention?
5. Are there any units you are required to cover for this course? How much leeway do you have in terms of designing the courses? At your level meetings, what do you usually discuss with the Coordinator and other instructors?
6. During the research paper unit, you had various activities based on the Swales and Feak's textbook. Please tell me your own experience of writing research papers. Did you have difficulty explaining certain aspects of academic writing during the research paper unit?
7. Let's talk about the final paper unit. You had your students write their papers based on the IMRD format. Is there any particular reason that you had your students write their research papers based on the IMRD format?
8. During the research paper unit, you also introduced research paper formats such as Problem/Solution, Advantage/Disadvantage, Cause/Effects, Narrative, Argumentative, etc. Is there any particular reason that you emphasized such formats to your students?
9. Let's talk about the class readings. You had your students read articles such as "The Decline of Neatness", "Effect of Holy Water on the Growth of Radish Plants" "Comments on Ann John's "Written Argumentation for Real Audiences: Suggestions for Teacher Research and Classroom Practice" "Four good reasons to use literature in primary school ELT", etc. Please tell me why you chose such readings.

10. Let's discuss your comments and feedback. Can you explain what your goals are in responding to student writing? Do you use the same evaluation criteria for each assignment or different criteria?
11. Overall, there was much emphasis on "organization". Often, you asked your students to identify organizational structure such as "Which paragraph(s) is the introduction? Which paragraph(s) is the methods section? Which paragraph is Move 1? Which paragraphs are Move 2 and 3?" Would you tell me why you emphasized identifying the organizational structure of writing to your students?
12. Let's talk about your class materials. How did you develop the materials? What are the sources of the class handouts and the website materials you used in class?
13. Some of the class materials are from the Swales and Feak's book, which is designed for graduate writing courses. Please tell me what aspects of the book you liked.
14. You had a lot of summarizing, paraphrasing, and source use and synthesis activities in your class. When you designed such class activities for the plagiarism unit, are there any particular aspects you wanted to emphasize the most? What is your perspective on citation training in a college writing classroom?
15. Do you think ESL and Rhetoric courses are different?
16. Are there any goals you would like to achieve in this course or practices that you would like to use that you have not? If so, could you discuss them?
17. Are there any issues that we haven't discussed that you would like to share to help me understand the course and your teaching?

Andy

1. Please tell me about your backgrounds. What kinds of education and other experiences do you draw on to teach the ESL writing class? Are there some influential theories, texts, or individuals who have affected how you teach this course? What are your main research interests?
2. Can you tell me about the objectives of the course? Can you also tell me the main differences between ESL 114 and ESL 115? What aspects of academic writing do you think you have emphasized the most in your class?
3. Let's talk about the units. There were six units in the class: Writing Process & Development Unit, Plagiarism Unit, Critique Unit, Annotated Bibliography Unit, Final Research Paper Unit, and Oral Presentation Unit. Please tell me why you covered such units in your class. Among the units, are there any particular units to which you paid greater attention?
4. Are there any units you are required to cover for this course? How much leeway do you have in terms of designing the courses? At your level meetings, what do you usually discuss with the Coordinator and other instructors?
5. The class covered a lot of important aspects on how to write a research paper. Please tell me your own experience of writing research papers. Did you have any difficulty explaining certain aspects of research paper writing covered in your class?
6. Let's talk about the class readings. The class read articles such as "The Decline of Neatness", "Effect of Holy Water on the Growth of Radish Plants", "The Danger of Cramming", etc. Please tell me why you chose these readings.
7. Is there any particular reason why you chose the article "The Danger of Cramming" for the critique exercise?
8. For the opening activity of the Critique Unit, the class had a logical thinking exercise based on the Colony Ship Alpha Zebra 2934. Can you tell me why you had such an activity?
9. During the Critique Unit, you had various critical thinking exercises (e.g. the GRE analytical writing test) and emphasized that a reasonable conclusion is made based on the presentation of evidence and validity of assumption. Can you tell me the rationale for such a thinking activity in the writing classroom?
10. Let's talk about your class materials. How did you develop the materials? What are the sources of the class handouts and the website materials you used in class?
11. Some of the class materials are from the Swales and Feak's book, which is designed for graduate writing courses. Please tell me what aspects of the book you liked.

12. In the Writing Process and Development unit, you emphasized the RENNS (Reasons, Examples, Names, Numbers, and Senses) paragraph features. Can you tell me why you emphasized the RENNS?
13. Let's talk about the final paper. You had your students write their papers based on the IMRD format. Is there any particular reason that you had your students write their research papers based on the IMRD?
14. During the research paper unit, you also introduced research paper formats such as Problem/Solution, Advantage/Disadvantage, Cause/Effects, Narrative, Argumentative, etc. Is there any particular reason that you emphasized such formats to your students?
15. Let's discuss your comments and feedback. Can you explain what your goals are in responding to student writing? Do you use the same evaluation criteria for each assignment or different criteria?
17. Overall, there was much emphasis on "organization". Often, you asked your students to identify organizational structure such as "Which paragraph(s) is the introduction? Which paragraph(s) is the methods section? Which paragraph is Move 1? Which paragraphs are Move 2 and 3?" Would you tell me why you emphasized identifying the organizational structure of writing to your students?
18. You had a lot of summarizing, paraphrasing, and source use and synthesis activities in your class. When you designed such class activities for the plagiarism unit, are there any particular aspects you wanted to emphasize the most? What is your perspective on citation training in a college writing classroom?
19. Do you think ESL and Rhetoric writing courses are different?
20. Are there any goals you would like to achieve in this course or practices that you would like to use that you haven't? If so, could you discuss them?
21. Are there any issues that we haven't discussed that you would like to share to help me understand the course and your teaching?

Yeonjun

1. Please tell me about your backgrounds. What kinds of education and other experiences do you draw on to teach the ESL writing class? Are there some influential theories, texts, or individuals who have affected how you teach this course?_What are your main research interests?
2. Can you tell me about the objectives of the course? What aspects of academic writing do you think you have emphasized the most in this class?
3. Let's talk about your readings. There were three major readings: the Scollon & Scollon article, the Athabaskan article, and the campus drinking article. Are there any particular reasons that you chose those readings?
4. Let's discuss the class assignments. There were two take-home Assignments and approximately 12 in-class assignments. Can you tell me why you designed your course assignments like that and what goals you wanted to achieve for the assignments?
5. Can you explain what your goals are in responding to student writing? How are students graded in this course?
6. You had various activities (e.g. the Fall-Out Shelter activity, Liar & Liar, and the "Walking in the Rain Keeps You Dry than Running" article) to improve the students' logical thinking abilities. Can you tell me why you designed such activities and how important these logical thinking activities are in a writing classroom?
7. You had a lot of summarizing, paraphrasing, and source use and synthesis activities in your class. When you designed such class activities for the plagiarism unit, are there any particular aspects you wanted to emphasize the most? What is your perspective on citation training in a college writing classroom?
8. In the last class meeting, you asked your students to submit a debriefing questionnaire. You had them submit the grade they want to receive from you. Would you tell me why you asked your students to fill out such a debriefing questionnaire?
9. Your class met in the computer lab every Friday. Is there any particular reason that you wanted to have a net-worked classroom? Please tell me more about how you designed the computer assisted class activities.
10. What are the sources of the class handouts and the website materials?
11. How do you expect students to use what they are learning in this course in the future?
12. Do you think ESL and Rhetoric writing courses are different?

13. Are there any goals you would like to achieve in this course or practices that you would like to use that you haven't? If so, could you discuss them?
14. Are there any issues that we haven't discussed that you would like to share to help me understand the course and your teaching?

Appendix F

Interview Questions for Students in the ESL Service Courses

Students in Sandra's Class

1. Please tell me about your backgrounds (program of study, ethnicity etc.). What did you personally hope to gain from taking this course? What goals do you think this course has?
2. Let's talk about the units. There were six units in the class: Writing Process & Development Unit, Plagiarism Unit, Critique Unit, Annotated Bibliography Unit, Final Research Paper Unit, and Oral Presentation Unit. What unit(s) were most helpful for you and why?
3. What was the most helpful aspect of being in the class and why? What was the least helpful aspect of being in the class and why? In what area do you still need help to improve your writing?
4. Let's discuss the course assignments (Summary, Critiques, Annotated Bibliography, and Final Research Paper)? Which assignment was most helpful and why? Which assignment was least helpful and why?
5. How did you do your assignments? What most helped you complete your assignments? You had comments from your peers and your instructor for each assignment before you submitted the final version. What area do you think your teacher paid most attention to in grading your papers?
6. Let's talk about the class readings. You read articles such as "The Decline of Neatness", "Effect of Holy Water on the Growth of Radish Plants" "Comments on Ann John's "Written Argumentation for Real Audiences: Suggestions for Teacher Research and Classroom Practice" "Four good reasons to use literature in primary school ELT", etc. What is your reaction to the readings?
7. The class had many activities that led the students to focus on identifying the organizational structures of writing. What is your reaction to these class activities?
8. Let's talk about the IMRD research paper. Would you tell me your opinion about the IMRD based research paper unit? What kind of research paper format does your program use?
9. There was quite a lot of exercise on summary, paraphrasing, and quoting. Do you feel more confident about how to summarize, paraphrase, and quote sources when you write a paper now?
10. What do you think about the citation training exercise? The class citation training was based on the APA citation system. What citation system does your program use?

11. What was the most helpful aspect of being in the class? What did you learn most? What was the least helpful aspect of being in the class? In what area do you still need help to improve your writing?
12. Are there any issues that we have not discussed that you would like to share to help me understand your perspective of the class?

Students in Andy's Class

1. Please tell me about your backgrounds (ethnicity, program of study, year etc.). What did you personally hope to gain from taking this course? What goals do you think this course has? What grade do you think you deserve for the course?
2. Let's talk about the units. There were six units in the class: Writing Process & Development Unit, Plagiarism Unit, Critique Unit, Annotated Bibliography Unit, Final Research Paper Unit, and Oral Presentation Unit. What unit(s) were most helpful for you and why?
3. During the Critique unit, the class had several logical thinking exercises (e.g. Colony Ship Alpha Zebra 2934, the GRE analytical exercise, etc). What do you think about those logical thinking activities?
4. During the Plagiarism Unit, the class had various exercises on summarizing, paraphrasing, and quoting. Is there any particular activity you found most helpful to improve your knowledge of how to summarize, paraphrase, and quote? Overall, do you feel more confident about source use and synthesis when you write a paper now?
5. What do you think about the citation training exercise? The class citation training was based on the APA citation system. What citation system does your program use?
6. Let's talk about the IMRD research paper. Was the IMRD-based research paper unit helpful? What kind of research paper format does your program use?
7. Overall, there was much emphasis on the "organization" of writing. Often, your instructor asked the students to identify organizational structure saying "Which paragraph(s) is the introduction? Which paragraph(s) is the methods section?" Would you tell me your opinion about the organization-focused class exercise?
8. Let's talk about the assignments (Summary, Critiques, Annotated Bibliography, and Final Research Paper)? Which assignment was most useful and why? Which assignment was least useful?
9. How did you do your assignments? What helped your assignments most? You had comments from your peers and your instructor for each assignment before you submitted the final version. What area do you think your instructor paid most attention to in grading your papers?
10. Let's talk about the class readings. You read articles such as "The Decline of Neatness", "Effect of Holy Water on the Growth of Radish Plants" "The Danger of Cramming", etc. What is your reaction to the readings?

11. The class also had a lot of exercises on the functions of language and signaling words, how to get started, transitional expressions, grammar exercise, etc. What do you think about the exercises?
12. What was the most helpful aspect of being in the class? What did you learn most? What was the least helpful aspect of being in the class? In what area do you still need help to improve your writing?
13. Are there any issues that we have not discussed that you would like to share to help me understand your perspective of the class?

Students in Yeonjun's Class

1. Please tell me about your backgrounds (ethnicity, program of study, year etc.). What goals do you think this course has? What did you personally hope to gain from taking this course? What grade did you submit you deserve this semester?
2. Let's talk about the assignments (two take-home assignments, six in-class assignments, a group project, and a final research paper)? How did you do your assignments? What helped your assignments most?
3. There were three major readings: the Scollon & Scollon article, the Athabaskan article, and the campus drinking article. What is your reaction to the readings?
4. Let's talk about the logical reasoning activities in class (e.g. the Fall-Out Shelter activity, Liar & Liar, the "Walking in the Rain Keeps You Dry than Running" article, etc). What do you think about the activities?
5. On Friday, your class met in the computer room and the instructor asked you to post your work on the website. What is your opinion about incorporating the computer sessions into the writing classroom?
6. There was quite a lot of exercise on summary, paraphrasing, and quoting. Do you feel more confident about how to summarize, paraphrase, and quote sources when you write a paper now?
7. What do you think about the citation training exercise? The class citation training was based on the APA citation system. What citation system does your program use?
8. How do you see this class affecting your studies at the university and beyond?
9. What was the most helpful aspect of being in the class? What did you learn most? What was the least helpful aspect of being in the class? In what area do you still need help to improve your writing?
10. Are there any issues that we have not discussed that you would like to share to help me understand your writing?

Appendix G

IRB Consent Letters

Program Administrators

Purpose of the Study

My name is Young-Kyung Min. I am a fifth-year doctoral student in Curriculum and Instruction. You are invited to participate in a research project for my doctoral dissertation, which I am conducting under the supervision of Professor Paul Prior of the Center for Writing Studies Department. My study examines the cultures of the ESL (English as a Second Language) writing program and the general freshman writing program on this campus. Through ethnographic research methods, I want to examine the institutional and instructional contexts of those writing programs; their cultural and philosophical foundations; the discourses and practices associated with them; and the cultural norms of academic writing embedded in the programs. The purpose of the study is to better understand how the culture of each program is shaped by its particular disciplinary perspectives and academic affiliations.

What the Study Involves

If you agree to participate, we will negotiate the specific topics to discuss and the amount of time you can contribute to this study. As part of this research, I plan to observe some of the writing classes under your supervision for one to two class periods a week, take notes, collect handouts and student papers, and inter. I will also ask you to participate in 1-3 interviews (total approximately 1 to 2 hours) about your program development, teacher training, and issues related to curriculum and other administrative procedures. The interviews might be audio-taped. You can refuse to answer any questions that you do not wish to answer during my interviews.

Publication and Identifiability

The results of my study may be used for my dissertation, conference presentations, and academic papers. I may quote any comments you make during research interviews. Because of the public nature of your position and institutional documents that are available in the public domain such as on the website of your program, it is likely that you would be highly identifiable. To limit somewhat your identifiability, I can use a pseudonym for your name in all of my drafts and final reports of this research. However, given your identifiability, I also give you the option below of simply allowing the use of your real name. Regardless of whether you are referred to by a pseudonym or not, to safeguard your privacy, I will keep any identifying data in a private office where others will not have access to them and I will not release such raw data to others. Finally, I should note that reports of this research will not be published until well after the course has ended.

Your Rights, Benefits, and Concerns

You may benefit from the opportunities this research offers to reflect on the instructional and institutional contexts of your writing program and the cultural norms of academic writing embedded in it. However, the primary benefit of this research is that it will richly describe the cultural contexts that composition students and instructors encounter in their studies. Understanding those cultural contexts should contribute to critical reflection on, and ultimately innovation in, writing programs here and at other universities.

We do not foresee any risks to participants other than those that exist in everyday life; however, recall that it is possible that you (and hence your comments or texts) could be recognized by people who know you if they heard or read reports of the research. Your participation in this project is completely voluntary, and you are free to withdraw at any time and for any reason. Your choice to participate or not will have no bearing on your status at the university.

If you have any questions about this research project, please contact me (217-XXX-XXXX; annamin@uiuc.edu) or Professor Prior (217-XXX-XXXX; pprior@uiuc.edu). If you have any questions about the rights of research participants, you can contact the UIUC Institutional Review Board (417 Swanlund Building, 217-XXX-XXXX; irb@uiuc.edu). If you are out of town and identify yourself as a research participant, you may call collect.

You will be given a copy of this form to keep.

Please review and check off the options below to ensure that we know how your data may be used. If you have any questions, please feel free to ask me.

- I agree that any texts that I have written and have provided for this research may be quoted or paraphrased in publications or oral presentations (Yes_____ No_____).
- I agree to participate in interviews about the program and my work (Yes_____ No_____). (Specific permission for recording and using interview material will be requested at the time of any interview.)
- I agree that that **I may be identified by my real name** in relation to any of the data collected in relation to this program (Yes_____ No_____).

I have read this informed consent form and checked answers to the questions above, and I agree voluntarily to participate in this research.

(signature)

(date)

(print name)

Administrator Interview Tape Release

As part of the research I agreed to participate in, I agree that this interview on (give date_____) can be audio-taped (Yes_____ No_____) and that my comments from this interview may be quoted or paraphrased in publications or oral presentations (Yes_____ No_____).

If applicable: As part of my general decision, I agree that **I may be identified by my real name** in relation to any of the data I have provided throughout the interview (Yes_____ No_____).

As was noted on the general consent form, I understand that I (and hence my comments or texts) could be recognized by people who know me if they heard or read reports of the research.

(signature)

(date)

(print name)

Instructors of the Programs

Purpose of the Study

My name is Young-Kyung Min. I am a fifth-year doctoral student in Curriculum and Instruction. You are invited to participate in a research project for my doctoral dissertation, which I am conducting under the supervision of Professor Paul Prior of the Center for Writing Studies Department. My study examines the cultures of the ESL (English as a Second Language) writing program and the general freshman writing program on this campus. Through ethnographic research methods, I want to examine the institutional and instructional contexts of those writing programs; their cultural and philosophical foundations; the discourses and practices associated with them; and the cultural norms of academic writing embedded in the programs. The purpose of the study is to better understand how the culture of each program is shaped by its particular disciplinary perspectives and academic affiliations.

What the Study Involves

If you agree to participate, we will negotiate the specific topics to discuss and the amount of time you can contribute to this study. In general, I will observe your class for one to two class periods a week, take notes, and collect handouts that you would normally distribute to students. I will also ask your students to allow me to make copies of the writing assignments that they submit for their course requirements for your class. I will also ask you to participate in 1-3 interviews (total approximately 1 to 2 hours) about the syllabus of the course, your class activities, your grading procedures, and student writing assignments. The interviews might be audio-taped. You can refuse to answer any questions that you do not wish to answer during my interviews.

Publication and Identifiability

The results of my study may be used for my dissertation, conference presentations, and academic papers. I may quote from or describe course interactions or handouts, any papers that students have agreed to release, and any comments you make during research interviews. It is very likely that you would be identifiable to any students in the class if they read or hear reports of this research. You might also be identifiable to people familiar with your work if they read or hear reports of this research. To limit somewhat your identifiability, I can use a pseudonym for your name in all of my drafts and final reports of this research. However, given your identifiability, I also give you the option below of simply allowing the use of your real name. Regardless of whether you are referred to by a pseudonym or not, to safeguard your privacy, I will keep any identifying data (e.g., audiotapes of the interviews, class documents) in a private office where others will not have access to them and I will not release such raw data to others. Finally, I should note that reports of this research will not be published until well after the course has ended.

Your Rights, Benefits, and Concerns

You may benefit from the opportunities this research offers to reflect on your instructional practices in the class, the institutional contexts of your writing program and the cultural norms of academic writing embedded in the program. However, the primary benefit of this research is that it will richly describe the cultural contexts that composition students and instructors encounter in their studies. Understanding those cultural contexts should contribute to critical reflection on, and ultimately innovation in, writing programs here and at other universities.

We do not foresee any risks to participants other than those that exist in everyday life; however, recall that it is possible that you (and hence your comments or texts) could be recognized by people who know you if they heard or read reports of the research. Your participation in this project is completely voluntary, and you are free to withdraw at any time and for any reason. Your choice to participate or not will not impact your status at the university.

If you have any questions about this research project, please contact me (217-XXX-XXXX; annamin@uiuc.edu) or Professor Prior (217-XXX-XXXX; pprior@uiuc.edu). If you have any questions about the rights of research participants, you can contact the UIUC Institutional Review Board (417 Swanlund Building, 217-XXX-XXXX; irb@uiuc.edu). If you are out of town and identify yourself as a research participant, you may call collect.

You will be given a copy of this form to keep.

Please review and check off the options below to ensure that we know how your data may be used. If you have any questions, please feel free to ask me.

- I agree that the researcher may quote from or describe interactions I participate in during this course based on her field notes (Yes_____ No_____).
- I agree that any texts that I have written and have provided for this research may be quoted or paraphrased in publications or oral presentations (Yes_____ No_____).
- I agree to participate in interviews about the class, my work, and the students' writing (Yes_____ No_____). (Specific permission for recording and using interview material will be requested at the time of any interview.)
- I agree that that **I may be identified by my real name** in relation to any of the data collected in relation to this class (Yes_____ No_____).

I have read this informed consent form, checked answers to the questions above, and agree voluntarily to participate in this research.

(signature)

(date)

(print name)

Instructor Interview Tape Release

As part of the research I agreed to participate in, I agree that this interview on (give date _____) can be audio-taped (Yes_____ No_____) and that my comments from this interview may be quoted or paraphrased in publications or oral presentations (Yes_____ No_____).

If applicable: As part of my earlier consent that I may be identified by my real name, I agree that **I may also be identified by my real name** in relation to any of the data I have provided throughout the interview (Yes_____ No_____).

As was noted on the general consent form, I understand that I (and hence my comments or texts) could be recognized by people who know me if they heard or read reports of the research.

(signature)

(date)

(print name)

Students of the Programs

Purpose of the Study

My name is Young-Kyung Min. I am a fifth-year doctoral student in Curriculum and Instruction. You are invited to participate in a research project for my doctoral dissertation, which I am conducting under the supervision of Professor Paul Prior of the Center for Writing Studies Department. My study examines the cultures of the ESL (English as a Second Language) writing program and the general freshman writing program on this campus. Through ethnographic research methods (interview, observation, and analysis of documents), I want to examine the institutional and instructional contexts of those writing programs; their cultural and philosophical foundations; the discourses and practices associated with them; and the cultural norms of academic writing embedded in the programs. The purpose of the study is to better understand how the culture of each program is shaped by its particular disciplinary perspectives and academic affiliations.

What the Study Involves

If you agree to participate, we will negotiate the specific ways you can contribute to this study. In general, I will observe your class, take notes, and collect the handouts that you receive from your instructor. I will also ask that you provide me with your writing assignments and allow me to make copies. I will also ask you to participate in 1 or 2 interviews (total approximately 30 to 60 minutes) about the class activities and your writing assignments. The interviews might be audio-taped. You can refuse to answer any questions that you do not wish to answer during my interviews.

Publication and Identifiability

The results of my study may be used for my dissertation, conference presentations, and academic papers. I may quote from or describe any papers that you have agreed to release, any responses you have written on papers you have agreed to release, interactions in the class, and any comments you make during research interviews. Thus, it is possible that you could be recognized by people who know you if they heard, saw, or read reports of the research. To limit your identifiability, I will use a pseudonym for your name in all of my drafts and final reports of this research. I will keep any identifying data in a private office where others will not have access to them and I will not release such raw data to others. Finally, I should note that the data I collect from you will not be shared with the instructor and that reports of this research will not be published until well after the course has ended.

Your Rights, Benefits, and Concerns

You may benefit from the opportunities this research offers to reflect on your academic writing and the contexts of the writing program. However, the primary benefit of this research is that it will richly describe the cultural contexts that composition students and instructors encounter in their studies. Understanding those cultural contexts should contribute to critical reflection on, and ultimately innovation in, writing programs here and at other universities.

We do not foresee any risks to participants other than those that exist in everyday life; however, recall that it is possible that you (and hence your comments or texts) could be recognized by people who know you if they heard or read reports of the research. Your participation in this

project is completely voluntary, and you are free to withdraw at any time and for any reason. Your choice to participate or not will have no bearing on your work in the class, your grades, or your access to any services of the writing programs or the university.

If you have any questions about this research project, please contact me (217-XXX-XXXX; annamin@uiuc.edu) or Professor Prior (217-XXX-XXXX; pprior@uiuc.edu). If you have any questions about the rights of research participants, you can contact the UIUC Institutional Review Board (417 Swanlund Building, 217-XXX-XXXX; irb@uiuc.edu). If you are out of town and identify yourself as a research participant, you may call collect.

You will be given a copy of this form to keep.

Please review and check off the options below to ensure that we know how your data may be used. If you have any questions, please feel free to ask me.

- I agree that the researcher may quote from or describe interactions I participate in during this course based on her field notes (Yes_____ No_____).
- I agree that the researcher may make copies of writing assignments that I submit for this course (Yes_____ No_____) and that any texts that I have written and have provided for this research may be quoted or paraphrased in publications or oral presentations (Yes_____ No_____).
- I agree that the researcher may ask me to participate in interviews about the class and my work (Yes_____ No_____). (Specific permission for recording and using interview material will be requested at the time of any interview.)

I have read this informed consent form, am 18 years of age or older, have checked answers to the questions above, and agree voluntarily to participate in this research.

(signature)

(date)

(print name)

Student Interview Tape Release

As part of the research I agreed to participate in, I agree that this interview on (give date _____) can be audio-taped (Yes_____ No_____) and that my comments from this interview may be quoted or paraphrased in publications or oral presentations (Yes_____ No_____).

As was noted on the general consent form, I understand that I (and hence my comments or texts) could be recognized by people who know me if they heard or read reports of the research.

I understand that data from the interviews will not be reported to others (including the course instructor) until after grades are submitted.

(signature)

(print name)

(date)

Appendix H

Shapes Used During the TA Orientation in the L2 Program



Figure H 1

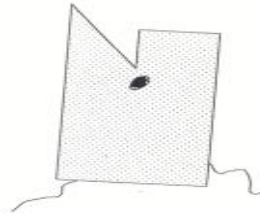


Figure H 2



Figure H 3

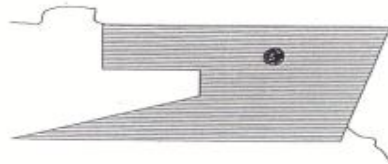


Figure H 4

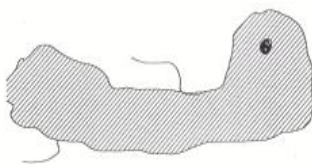


Figure H 5



Figure H 6

Appendix I

Geometrics Used During the TA Orientation in the L2 Program

